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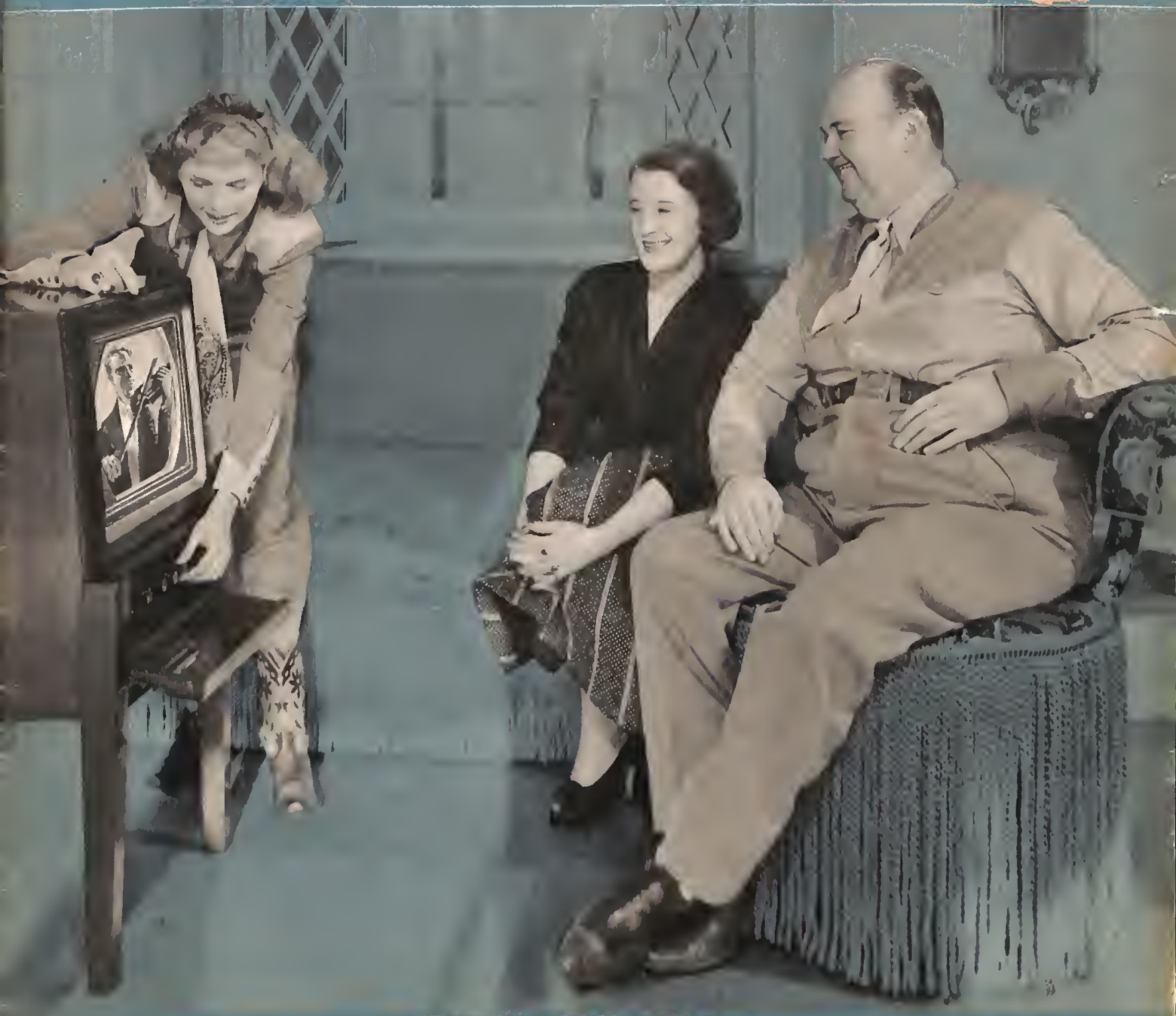
Volume 67, Number 06 (June 1949)

James Francis Cooke

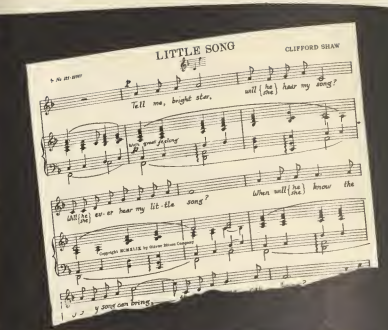
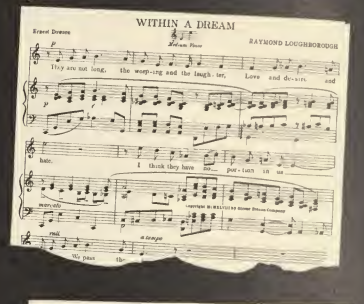
ETUDE *the music*



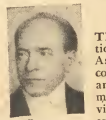
Paul Whiteman Looks at Television

See page 341

Price 30 Cents

June 1949

The World of Music

THE NINETEENTH annual festival of works by contemporary American composers, conducted by the Eastman School of Music, was held at Rochester, New York, May 5 to 12. The festival consisted of six programs, conducted by Howard Hanson. Among the new works presented were two operas: "Don't We All," by Burrill Phillips, and "In the Name of Culture," by Alberto Bimboni. Other compositions given their first performance were Suite from "The Warrior," by Bernard Rogers; a ballet, "The Shooting of Dan McGrew," by Eugene Kurtz; Second Quartet, by William Brandt; and "John Jacob Niles Suite," by Weldon Hart.


EUGENE ORMANDY

EUGENE ORMANDY, music director and conductor of the world-famed Philadelphia Orchestra, received the honorary degree of Doctor of Letters from Temple University at a convocation on May 12. This honor, received just the day before Dr. Ormandy and the orchestra sailed for England, was given in recognition of his outstanding contribution to the advancement of the musical and cultural life of Philadelphia and the nation.

ROBIN HOOD DELL in Philadelphia will open its 1949 season on June 27, with prospects bright for a more successful season than ever before in its history. With an entirely new cabinet of officers and directors, an increase of interest on the part of the Friends of the Dell, and an appropriation of fifty thousand dollars from City Council for the repair of the Dell, plus a series of star-studded programs, the prospects are indeed bright for a most outstanding season. The Dell Orchestra will be directed in turn by Leonard Bernstein, Vladimir Golschmann, William Steinberg, and Alexander Hilsberg. The opening concert on June 27 will present Helen Traubel and Lauritz Melchior in a concert-ized version of "Tristan and Isolde," conducted by Leonard Bernstein; and subsequent programs will feature Nathan Milstein and Gregor Piatigorsky; James Melton and Dorothy Sarnoff; Isaac Stern and William Kapell; Oscar Levant, Jan Peerce and Patrice Munsel; and Eleanor Steber and Leonard Warren.


PIA TASSINARI

THE FIFTY-SIXTH ANNUAL FESTIVAL of the University Musical Society of the University of Michigan was held at Ann Arbor May 5-8 with The Philadelphia Orchestra, conducted by Eugene Ormandy, again taking a prominent part. In addition, The University Choral Union, Thor Johnson, conductor; and The Festival Youth Chorus, Marguerite Hood, conductor, presented concerts. Alexander Hilsberg, associate conductor of The Philadelphia Orchestra, directed one of the concerts. Soloists included Pia Tassinari and Shirley Russell, sopranos; Gladys Swarthout, mezzo-soprano; Tann Williams, contralto; Set Svanholm and Harold Haugh, tenors; Martial Singher, baritone; Erica Morini, violinist; Gregor Piatigorsky, 'cellist; and Benno Moiseiwitsch, pianist.

THE GOETHE bicentennial convocation and music festival to be held at Aspen, Colorado, June 27 to July 16 in commemoration of the two-hundredth anniversary of the birth of the great German poet and philosopher, will be divided into two nearly identical ten-day sessions; this in order to double the over-all attendance. The list of speakers will be headed by Dr. Albert Schweitzer, world-famed Bach specialist and medical missionary. The musical programs will be provided by the Minneapolis Symphony Orchestra, conducted by Dmitri Mitropoulos; and the following soloists: Artur Rubinstein, Nathan Milstein, Erica Morini, Gregor Piatigorsky, Dorothy Maynor, Herta Glaz, Mack Harrell, and the duo-piano team of Vronsky and Babin.

THE EDINBURGH International Festival of Music and Drama to be presented from August 21 to September 11 promises to be the most successful in its history. According to latest reports, the demand for tickets is ten per cent above last year, and thirty-eight per cent above the 1947 festival.

LORNE MUNROE, 'cellist of Philadelphia, a pupil of Gregor Piatigorsky, was the winner of the auditions held recently by the Walter W. Naumberg Musical Foundation. Miss Munroe will be the only artist presented in a début recital next season under the auspices of the Foundation.

THE GOLDMAN BAND will open on June 17 the thirty-second season of free summer concerts in the parks of New York City. Given by the Guggenheim Foundation in memory of Florence and Daniel Guggenheim, the concerts will feature a number of compositions written especially for band. The opening concert will feature the world premiere of six new compositions, including a "Suite of Old American Dances" by Robert Russell Bennett; these to be conducted by the composer. Other composers represented on the first program will be Virgil Thomson, Nicholas Miaskovsky, Edwin Franko Goldman, Aaron Copland, Percy Fletcher, Ralph Vaughan-Williams, and John Philip Sousa.

JEAN GEIS, pianist, of Cincinnati, and William Watkins, organist, of Washington, D. C., are the winners of the one-thousand dollar awards in the 1949 Young Artists Contest of the National Federation of Music Clubs. Miss Geis, born in West Virginia, was educated in music in Springfield, Illinois, and later at the Cincinnati College of Music. She is now a pupil of Mme. Rosina Lhévinne. Mr. Watkins is organist at the New York Avenue Presbyterian Church in Washington, D. C. He is a graduate of Peabody Conservatory of Music in Baltimore, where he was a pupil of Virgil Fox.

LUCILLE ROTHMAN, a pupil of Mieczyslav Horzowski, is the winner of the 1949 Leschetizky Piano Contest held in New York on April 9. Miss Rothman becomes the first winner in this contest, as none was chosen in the contests of 1947 or 1948.

PHILIP WARNER, instructor in composition in the Northwestern University School of Music, is the winner of the first prize in the twelfth annual nation-wide song competition sponsored by the Chicago Singing Teachers' Guild. Mr. Kimball's winning song is *Hurdy-Gurdy,* and from City Mill Stream, by Tell Taylor; *I Want a Girl Just Like the Girl That Married Dear Old Dad,* by Harry von Tilzer; *Saint Louis Blues,* by W. C. Handy; *Smiles,* by Lee S. Roberts; *Star Dust,* by Hoagy Carmichael; and *God Bless America,* by Irving Berlin.

THE BOARD OF CHRISTIAN EDUCATION of the Presbyterian Church, U. S. A., will sponsor a series of summer choir schools during the present season. They will be held in various sections of the country, and each school will be conducted on a college campus. The complete schedule follows: June 6-17, Johnson C. Smith University, Charlotte, North Carolina; June 27 to July 8, Allison-James School, Santa Fe, New Mexico; July 11-22, Lafayette School, Easton, Pennsylvania; July 25 to August 6, Wooster school, Wooster, Ohio. Information may be secured by writing to Mr. Price W. Gwynn, Jr., Director of Leadership Education, 1105 Witherspoon Building, Philadelphia 7, Pa.

THE ST. LOUIS SYMPHONY ORCHESTRA will next year celebrate its seventieth anniversary, and in recognition of this important historical event Vladimir Golschman, for the past eighteen years conductor of the orchestra, is planning fitting activities. Highlighting the observance will be a four-week tour in February and March 1950, which for the first time in the orchestra's history will include the East. Concerts are scheduled for Boston and New York. Mr. Golschman hopes to commission works from the leading composers of this country and abroad to commemorate the event.


HOWARD MITCHELL

HOWARD MITCHELL, for the past two years associate conductor of the National Symphony Orchestra; Washington, D. C., has been appointed conductor, to succeed Hans Kindler, founder and musical director, who resigned, effective at the close of the past season. Mr. Mitchell received his training at Peabody Conservatory and at The Curtis Institute of Music. Like his distinguished predecessor, Mr. Mitchell began his career as a 'cellist, and for fourteen years was principal 'cellist of the organization of which he now is conductor.

WILLIAM GRANT STILL'S opera, "The Troubled Island," had its world première on April 1 when it was given by the New York City Opera Company, conducted by Laszlo Halasz. Principals in the cast of characters included Marie Powers, Rosalind Nadell, Helena Bliss, Robert Weede, Richard Charles, and Arthur Newman.

CHARLES MUNCH and Ernest Bour will be the conductors at the Strasbourg Festival, which opens on June 9 with a performance of Liszt's Grauer Mass, to be sung in Strasbourg Cathedral.

SIGMUND SPAETH in the New York Times has made a survey of popular music since 1900 in order to select the ten most popular pieces. He finds that they are *Sweet Adeline,* by Harry Armstrong; *School Days,* by Gus Edwards; *Shine On, Harvest Moon,* by Nora Bayes and Jack Norworth; *Let Me Call You Sweetheart,* by Leo Friedman; *Down by the Old Mill Stream,* by Tell Taylor; *I Want a Girl Just Like the Girl That Married Dear Old Dad,* by Harry von Tilzer; *Saint Louis Blues,* by W. C. Handy; *Smiles,* by Lee S. Roberts; *Star Dust,* by Hoagy Carmichael; and *God Bless America,* by Irving Berlin.

RADIO CORPORATION OF AMERICA has begun work on a new manufacturing center for the mass production of 16-inch direct-view metal picture tubes for television at Marion, Indiana. The RCA Tube Department is constructing this new plant to meet the needs of the booming television industry, which has been described as already two years ahead of the most optimistic post-war predictions.


DR. WILLIAM C. HAMMOND

DR. WILLIAM CHURCHILL HAMMOND, beloved professor emeritus of music at Mount Holyoke College, and for sixty-four years organist of the Second Congregational Church of Holyoke, died suddenly in his home town on April 16. Dr. Hammond was actively engaged in the profession he loved so dearly to the very end. At noon on Good Friday he played a service, and late in the afternoon conducted a rehearsal in preparation for his Easter services. He was stricken on Saturday morning and passed away almost immediately. Dr. Hammond was a pioneer organist and choral director, whose influence over many years has

(*Continued on Page* 386)

THE COVER FOR JUNE, 1949

Whiteman Views Television

In this issue, Mr. Paul Whiteman gives the considered opinion of one of the most experienced and active minds in the field of all broadcasting upon the subject of television. Our cover shows Mr. Whiteman in his home with Mrs. Whiteman and their very charming daughter, Margo, viewing a late Philco television model. Margo now shares with her father the Teen-Age television broadcasts on Saturday nights which are expected to have very great importance in providing that kind of natural and normal entertainment for youth, thus averting some of the dangers of juvenile delinquency.

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Contents for June, 1949

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JULY ETUDE

Brings Outstanding Midsummer Features

For thousands of students summer music study at camps is one of the busiest and most delightful seasons of the year. Music camps will be covered in the leading editorial in ETUDE for July.

ENESCO ON BUILDING MUSICIANSHIP

Georges Enesco, towering Roumanian master composer and violin virtuoso, gives ETUDE his valuable practical advice upon "Building Musicianship."

"I WANT TO COPYRIGHT MY COMPOSITION"

The last word upon the details of how to get a copyright is told in ETUDE in an article by Richard S. MacCartney, head of the Copyright Division of the Library of Congress.

THE CHARMS OF THE OPERETTA

Dr. Frank Black, distinguished conductor of N.B.C. and A.B.C., discusses this intriguing subject in fascinating manner.

PROBLEMS OF THE YOUNG PIANIST

Paulina Carter, whose pianistic broadcasts have captivated radio audiences everywhere, presents fresh and original ideas that piano students will read with keen delight.

NOTED VIOLIN TEACHER GIVES PRACTICAL ADVICE

Ivan Galamian, teacher of violin at Curtis Institute in Philadelphia and at the Juilliard School of Music in New York, who has a distinguished European background as a virtuoso and a pedagog, has given ETUDE new and realistic artistic ideas on modern methods.

SCHUBERT MASTER LESSONS

Dr. Guy Maier, with his accustomed skill and clarity, has prepared Master Lessons on Schubert's "Let Me Dream" and "Under the Linden" for the July ETUDE. These relatively simple compositions are given the some careful exposition that he would give to a great sonata.

What Will Television Do for Music?

ETUDE in July of 1931 presented a leading editorial upon television. At that time about one person in ten million of the world's population had ever seen television. It is still rare, as far as the world as a whole is concerned, but it is advancing upon us now with the certainty of sunrise. Most folks still have only the sketchiest idea of the potentiality of this fabulous scientific miracle that by 1950 will bring delight to untold millions, and in a way revolutionize our lives from many different standpoints.

Shortly after the publication of our first television editorial eighteen years ago, the Editor was fortunate in arranging with the officers of one of the great pioneers in the television industry (the Philco Corporation) to have a laboratory receiving set placed in his home for observation and study. We have also been in contact with officials of RCA, General Electric, Farnsworth, DuMont, and other firms, who have kept us continually in touch with the developments in this astonishing invention. In addition, in the earlier days of television we presented many musical educational programs over telecasting stations in Philadelphia and New York, finding out certain elemental facts that were little known at that time.

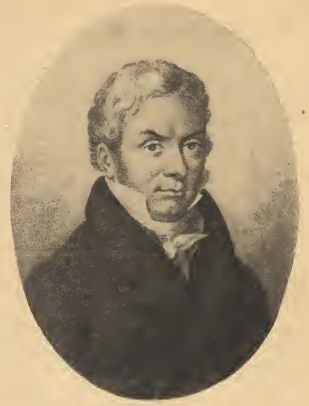
The demand for television is growing so huge that it cannot fail to affect at first all luxury enterprises and many other businesses as well, all of them fighting for their part in the American dollar. It will not be enough to stagger our national economic equilibrium, but it will unquestionably be felt in some degree by everybody's pocketbook. This was the case with the advent of the automobile, the radio, and the rush for electric household appliances. But America always recovers and goes ahead at even greater speed.

We are continually asked by an interested and sometimes anxious public what effect television (a combination of pictures and Frequency Modulation sound) may have upon musical education, the music industry, radio, motion pictures, and the American scene in general. Far be it from us to pose as a prophet in the case of any such giant infant as the television industry. There are far too many unpredictable angles. Broadway raconteurs remember one of the famous uproarious musical reviews, in which the noted comedians, Weber and Fields, found themselves in a scene in the high Alps with a rampageous St. Bernard dog. The canvas mountains rose up in to the flies, from which the actors and the dog climbed down to the stage. The great David Warfield appeared upon the scene in the rôle of a peddler. The dog chased the poor peddler back and forth across the stage until Warfield was exhausted. Weber and Fields yelled at him, "Vat's de matter? You shouldn't be afraid of dot dog. Dot dog don't bite." Warfield, gasping for breath, replied, "*You* know the dog don't bite. *I* know the dog don't bite. But does the *dog* know?"

The press is filled with a great variety of predictions about television, but—"The dog don't know," and all we can do is to guess.

This has been called the Atomic Age. We like to think of it as the age of television, an era which, with the coöperation of the radio and the press, through the most marvelous of all means of communication yet devised, may at some time in the world of tomorrow bring the thoughts and ideals of all people into harmonious understanding, which, after all, is the only kind of peace worth considering.

Television is not new. It is the evolution of a great many scientific discoveries, beginning with selenium, the magic light-sensitive metal which was first isolated in 1817 by the Swedish chemist, Baron Berzélius. Then followed important discoveries in which many inventors participated. Bakewell, May, Carey, Edison (who established the Edison Effect in 1883), the German scientist Paul Nipkow (who in 1884 patented a rotating scanning disc with holes for viewing and reproducing the image), the French inventors Fournier and Rignaux (who first transmitted a moving image over wire in 1906), the American inventor Dr. Lee de Forest (whose famous invention in 1906 of a vacuum tube amplifier with grid, plate, and filament made modern television possible), Campbell and Swinton (who applied the cathode ray tube of Crooks for television in 1907), Knudson (the first to broadcast a drawing by radio in 1909), Baird and Jenkins (who in 1916 transmitted the first silhouettes), Dr. Vladimir K. Zworykin, then of Westinghouse and now of RCA (who in 1925 patented the Iconoscope, forerunner of the method of all-electronic transmission now used throughout the world). On November 18, 1949, Dr. Zworykin demonstrated an all-electronic television receiver using the Iconoscope or picture tube, which he developed.



THE DISCOVERER OF SELENIUM

Baron Jöns Jakob Berzélius (1779-1848), Swedish chemist, discovered the fabulous element, selenium, without which television would have been impossible.

General Electric claims that the first public demonstration of television was made in the home of its engineer, Dr. E. F. W. Alexanderson in January 1928—that in May 1930 General Electric projected television for the first time upon a seven-foot screen at Proctor's Theater in Schenectady, New York, and that in August 1928 the first outdoor broadcast, the acceptance speech of Governor Alfred E. Smith, was made at Albany. They also claim that the first television network was put into service January 12, 1940, by General Electric through station WZXB, when New York City television programs were broadcast to Albany, Schenectady, and Troy.

In 1928, RCA established a television laboratory in New York City in collaboration with the Westinghouse Electric Company. Inasmuch as sound transference by radio is a part of television, the labors of Marconi, Armstrong, and other inventors in the field have a great place in the development of this modern marvel.

The huge television race was on, and many inventors, including Philo T. Farnsworth,* Allen B. Du Mont, David Grimes, David B. Smith, F. J. Bingley of Philco, and John L. Baird of England, began one of the most exciting, intensive, and expensive series of researches ever known in private enterprise in any country. Radio and television demanded the promotional ability of giants of the industry such as David Sarnoff, Larry E. Gubb, A. B. Du Mont, John Ballentyne, William S. Paley, Sayre Ramsdell, Niles Trammell, William Balderston, James H. Carmine, John F. Gilligan, and scores of others, before the receivers could be marketed and the huge organization of broadcasting could be built. Untold millions of dollars invested by the American people, and the labor of thousands of men and women, have brought television to its present amazing efficiency.

Those "in the know" tell us that while there will be some improvements in the present type of television receiver, the receivers now on the market are so highly developed that there is no reason for delaying purchases with the expectation that far finer receivers will be manufactured in the next few years. They tell us that any improvements will come through methods of transmission and in better programs transmitted.

After all, television, like radio, telegraph, and telephone, is actually a conduit—a pipe for sound; and in the case of television, for the additional video message. The present great problems facing television are:

(*Continued on Page 342*)

* *(The Farnsworth Radio and Television Corporation claims that Philo T. Farnsworth, a prominent Mormon born in Utah, was the maker of the first practical television receiver in 1929.)*

Rhythm Puts Life Into Music

by Chester Barris
Faculty Member, Ohio Wesleyan University

WHAT makes a great pianist's interpretations convincing to the listener? What was the magic that Franz Liszt possessed when he carried Paris by storm? Why was it that when Paderewski played a Beethoven sonata he did it with a kind of musical understanding that was unforgettable, whereas, an ordinary pianist might play the same sonata and leave the audience cold and indifferent? In general terms, one can say that the artist coördinates all the technical means of interpretation in expressing the musical idea, while the ordinary player, or student, is apt to coördinate only two of them, or even become so interested in just one that he is not aware that the others which he ignores are nullifying the effect he is trying to make.

The various means of expression may be divided into three fundamental kinds:

1. Tempo. "Tempo" refers to maintaining the speed, acceleration, or retardation, and to all the infinite combinations of these in *rubatos*.

2. Volume. "Volume" refers to maintaining the amount of tone, or to the changes involved in making *crescendos, diminuendos,* and accents.

3. Touch. "Touch" refers to *legato*, non-*legato*, and *staccato* in their varying degrees of definiteness, and also to the use of the pedal in its manifold variations of blending tones.

The artist studies to make all these means combine in every phrase to produce the mood, feeling, and style which he thinks the composer intended or the music demands. The student who does not consider or grasp the mood of the music and the means for

CHESTER BARRIS

projecting it is apt to follow blindly some single indicated mark of expression, and hence play unconvincingly. He does not grasp the emotional intention and coördinate the other means of expression for communicating that feeling.

Rhythm a Major Asset

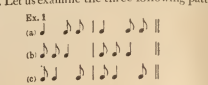
It has been said that "a pianist is known by his rhythms." Anyone who has heard the dynamic, rhythmic, sensitivity of Vladimir Horowitz will understand at once what is meant by this. Paderewski's amazing *rubato* in his performance of Chopin's Revolutionary Study is an outstanding example of artistic distinction in the use of this means of projecting a mood. It is true that the stature of a pianist can be measured by his rhythms, because the piano, being a percussion instrument, makes the rhythms of the music obvious. An intelligent player makes an asset of this by using his rhythms with positive effect, to intensify the mood of the music. Yet it seems to be true that most piano students do not use this fine opportunity to make their interpretations convincing. They seldom use anything but variations in volume, and sometimes touch, but rhythm—almost their major means—is ignored. Thus, a great deal of the time it contradicts or neutralizes the feeling they are trying to express by the other means.

The normal use of the human voice in expressing emotion is a fundamental guide to the manner of coördinating tempo and volume in piano music to express similar feelings. Suppose we decide that a certain phrase, marked "crescendo," is intended by the composer to express increasing intensity of feeling. In order to make this convincing, the player must play as an actor would speak—hold back in tempo to the right degree, as he makes the *crescendo*, possibly with a suggestion of non-*legato*. How different this is from the superficial student, who will see the *crescendo* and increase the tone without considering the reason for it, and therefore play steadily, minimizing the dramatic effect, or else accelerate and make it exciting, rather than intense. On the other hand, taking the opposite situation, where a *diminuendo* is indicated—does this mean a loss of energy, suppressed excitement, or a certain increasing tenderness of sentiment? The tempo selected can make the phrase into any one of these. A continuous *retard*, paralleling the *diminuendo*, will give a sense of dying energy; an increase in tempo will give a sense of suppressed excitement; while the type of *rubato* which lingers on important notes will give a feeling of sentiment. All these correspond to the spoken word when such emotions are expressed.

The composer's intention in any passage must be grasped by considering the rhythm and note values in connection with the main tempo and indications of volume. In studying the rhythm we can understand its emotional effect by comparing it with the actions of individuals when moved by certain feelings. If the note values are identical, such as all eighths or quarters, the vitality is less than if there is variety in them, simply because variety in a person's actions always shows more vitality than continuation of the same action. An individual who has more "strings to his bow," more variety of activity, is almost always more energetic than the one who limits himself to a single activity—although there is the exception of the one who concentrates his energy on a single goal. A more exact illustration is that of the person with a lot of nervous energy who "fidgets," and who has variety of action, in contrast to the calm person who stays quiet and relaxed. Variety indicates more energy than monotony. Of course this variety or monotony of note values has to be considered in relation to the basic tempo and volume of tone indicated.

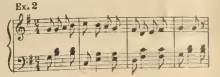
The case of the apparent accent in a musical figure in relation to the normal accent is another element of rhythm to be considered in judging the composer's intention. Let us examine the three following patterns:

Ex. 1



If we play these on the piano in a broken chord accompaniment to a melody with equal note values such as the second phrase of *Yankee Doodle*, as shown in Ex. 2.

Ex. 2



it will be obvious that each is more lively than the preceding one, (c) being the most lively. It is easy to say that (b) and (c) sound more lively because they are syncopated, (c) being more definitely so, but we might then ask why this fact causes an increase in vitality.

In the answer to this question we can find out why music is recognized as a universal language, for we see that the musical expression of emotion is related to our actions and characters as individuals. In these measures of two short notes and a long note we find that, if played with no dynamic accents, the long note will always stand out, or sound as if accented, because of its greater length. In (a) this apparent accent coincides with the normal rhythmic accent on count "One" of each measure. In (b) it comes in an unusual place, count "Two." In (c) it comes in a still more unusual place, in between counts "One" and "Two." To conclude the illustration we must now consider another way in which people show energy. The type of action which takes the least mental energy with most people is that which simply follows the crowd. To do something unusual takes energy, at least of thought, in proportion to its originality. There is a kind of mystic inner energy which must mark the playing of all pianists who have won for themselves wide public acclaim. For instance, when you listened to Rachmaninoff, who was never ostentatious in his pianistic manner, you became conscious of this energy. One of the reasons for this is clearly shown in the rhythms illustrated above. The one farthest from the ordinary, (c), gives the impression of the greatest liveliness. The most ordinary one, (a), sounds the least energetic.

As was pointed out earlier in this article, this aspect of musical composition must be considered in relation to the basic tempo and volume of tone in deciding how to interpret any passage. If the passage is indicated to be played very slowly and softly and yet has a rhythmical pattern similar to example (c), it might indicate that the composer felt it should not sound completely lifeless but should have a certain underlying vitality. Conversely, if a passage is written all in notes of the same value and the marks indicate a loud volume and fast tempo, these would outweigh the time values and give it a brilliant character, though not as much so as if there were rhythmic variety—such as in the third movement (the marchscherzo) of Tchaikovsky's Pathétique Symphony or the climaxes of his Romeo and Juliet Overture.

In order to make music live, the player must recognize it as a form of speech and, on the piano especially, be conscious of the various rhythms of emotional speech so that his use of dynamics will be convincing. Good elocution is the first step in interpretation.

Photo by Maurice Seymour

PAUL WHITEMAN

The New World of Television

A Conference with

Paul Whiteman

Vice President, in Charge of Music, American Broadcasting Co.
Member, Advisory Board, Philco Corporation

by James Francis Cooke

The sensational and unabating success of Paul Whiteman in many musical fields through long years, and now in television, is due largely to three factors: his early and excellent training in the music of the masters; his adaptation of his skill and knowledge of serious music to music of a lighter type, simpler music, which won him the title of "The King of Jazz"; his scorn of conventions, and his keen business insight into the normal human musical demands in this and in other countries for music of a peculiarly attractive kind in his chosen field. To these gifts should certainly be added his uncanny judgment in the selection of composers and performers with distinctive individuality. It was Whiteman who discovered George Gershwin, who, with the collaboration of the orchestral genius of Ferde Grofé, produced one of the most conspicuously successful musical triumphs of the past twenty-five years.

Mr. Whiteman was born in Denver, Colorado, where his father, Wilberforce James Whiteman, has been superintendent of music in the public schools for over half a century. The elder Whiteman, a pioneer in school orchestras, once gave a performance in Denver with seven hundred and fifty players and two thousand in the chorus, which was attended by an audience of thirteen thousand. The gate receipts enabled the schools to buy needed additional rare instuments and keep them in repair. Mr. Whiteman says that if reports are to be trusted, his father can go on to the end of time.

Paul, therefore, was brought up in an atmosphere of music. At first his instrument was the violin, but because good viola players were rare in orchestras, he later took up that instrument and joined the Denver Symphony Orchestra, then conducted by Raefallo Cavallo. For a time he played with the Russian Symphony Orchestra under Modest Altschuler, and finally became a member of the San Francisco Symphony, whose conductor at that time was Alfred Hertz. He thus obtained an intensive and comprehensive knowledge of the symphonic repertoire. When he devised his own colorful organization he borrowed classical instrumentation and adapted it to additional newer instruments, making a type of "name band" which has influenced musical history in a remarkable way, stimulating American composers to venture into new fields. Mr. Whiteman's organization was one of the first "name bands" to pay high salaries for "top talent." His best players received as high as six hundred dollars a week (thirty thousand dollars a year). At one time he had over four hundred men playing in orchestras in the United States, England, France, Cuba, and Mexico.

After an exciting experience as a kind of super disc jockey, he decided to investigate the vast potentialities of television and inaugurated the television series, "The Teen-Age Club," which made an immediate and sensational success when first telecast on April second in Philadelphia. In this interview he describes his objectives in his new work, which he expects will have a widespread effect in overcoming juvenile delinquency. Mr. Whiteman still goes upon occasional highly profitable tours despite his important positions as Vice President in Charge of Music of the American Broadcasting Company and as a member of the Advisory Board of the Philco Television and Radio Corporation. Mr. Whiteman's ensuing remarks are of import alike to music lovers, teachers, and students everywhere.

—EDITOR'S NOTE.

TELEVISION is the window to the universe. It has already expanded the vision of man over a thousand mile areas, and will eventually, in all probability, be carried to the ends of the earth. In fact, through motion picture films flown to the telecasting stations it actually very nearly accomplishes this miracle now. The wedding of Princess Elizabeth was seen in American homes on the night after its occurrence in London.

Television has already altered the cultural, educational, and entertainment outlook of millions of people. It has brought to the fireside performances of the greatest orchestras, concert artists, and even of complete opera from the Metropolitan Opera House in New York. It has presented the foremost actors in the world's outstanding dramas. It has given us innumerable lectures, debates, forums, and discussions in which famous men and noted university authorities have participated. It gives us a look in on distinguished scientists at work in their laboratories. It has brought nearly every type of sporting event nearer to the viewers than they have ever been in the arena and in the athletic field. It has exhibited almost every known type of entertainment, from the classic ballet to knockabout burlesque acts.

Is it any wonder that so marvelous an invention is staggering the world? The fine television receivers upon the market already represent years of research and scores of millions of dollars of investment. Yet the manufacturers know that it will be some time before the industry can show a profit. The music, or as it is technically called, the "audio" in a television set is all FM (that is, Frequency Modulation), the finest form of radio reception. The receivers purchasable now will be adequate for home and school use for years to come. Many excellent shows are now provided, but that is the branch of development which must show the most improvement, in order that the general average may be brought up.

The Television Personality

There are radical functional differences between the radio personality and the television performer. As radio's primary appeal is to the ear, there are hundreds of acts that have made fine radio material which could not possibly attract notice on the stage. In fact, of all the radio acts, there are only a few that would stand up over the footlights. Occasionally an artist has appeared who has all three personalities—radio, stage, and television. Jean Bargy, daughter of my pianist and arranger, has all three, and therefore has exceptional possibilities.

At first it was thought that television would be effective only at night. Gimbel Brothers in Philadelphia made some experiments which contradicted this. They put on a daylight commercial showing an electric iron, and ladies' blouses, and the response was astonishing. It indicated that while housekeepers were washing dishes or attending to other household duties they were also watching the television. In fact, the response to all television advertising has been startling. Although television broadcasting is far more expensive to present than radio, I believe that the commercial returns will be far greater.

How will the American public meet television? The average family has a budget for entertaining. It may not be a written budget, but Dad knows darn well in the back of his head what it takes to run things—how much he can afford to give out for movies, baseball, football, bowling, the theater, concerts, and so on. Sonny and Sis line up on Dad and beg for a television receiver. "Well," says Dad, "if I buy one, it will have to pay for itself before we can lay out anything for the kind of amusement we have been having right along. And more than that, it must not take time from your lessons and your music. If that is understood I'll get one." Dad also thinks that if it keeps the kids at home it is worth something.

There is no question that television is keeping thousands and thousands of people who formerly went out "of an evenin' " at home. Many men saw their television first at taverns and bars. Now they see the shows at home, and if they are drinking men they do their drinking at home in the family where they are likely to drink far less. It certainly looks as though television might reduce the amount of drinking.

Its Influence on Music

The influence of television upon music and music study certainly will be very pronounced. There will be television lessons without doubt. Will they hurt the teacher's interests? Certainly not! They will create a small army of new players and singers. So, teachers, be ready to meet this coming demand.

It was believed that radio and the talking machine records would reduce music teaching. There are ten times as many music pupils now as there were before the invention of these wonderful scientific instruments. It is one thing to hear a pupil play over the air, but an entirely different thing to see him do it over television. I believe that this will lead thousands

of children to beg for lessons. There is no advertisement like example. Singers are often exhibitionists. They see another singer making a success, and the next day they run out to find a vocal teacher. Television ought ultimately to increase the sale of records, as did radio. People hear something they like and will want to possess it so that they can turn it on "when they want it."

All these inventions are helping to make a new musical world in America. I have always placed John Philip Sousa at the head of all factors in developing widespread musical interest in America. His forceful and virile marches drew immense audiences to his concerts. When they came they heard, probably for the first time in their lives, the master works of Wagner, Mozart, Beethoven, Tchaikovsky, and Brahms. Thus hundreds of thousands of average people were unconsciously educated in better music. Second as a musical missionary I would place the late John McCormack. This may surprise you, but John also drew huge crowds who came to hear simple heart songs. But he also had a rich classical repertoire, which he sang superbly, and again the public found that fine music was lovable music.

The next widespread cultural musical influence was the large number of orchestras in movie houses, many of which were exceptionally fine. Even Eugene Ormandy as a young man conducted at the Capitol Theatre in New York. Again the public found out that fine music could also be thrillingly beautiful.

Next came the arrangement, for "name bands," of special types of great masterpieces. Some of these have been criticized as "mutilations," or forms of "gilding the lily," but the public did not regard them that way. When we made an arrangement for my band of Rimsky-Korsakoff's *Song of India* the records sold over two million discs, or two and a half times the sales of the straight records by Alda and Kreisler.

The so-called symphonic jazz has run a long range: ragtime through boogie-woogie to be-bop. Basically there is not much difference among all of them. The rhythmic idea is very much the same, and is founded on syncopation. Only the label on the bottle has been changed. The instruments employed and the method of performance vary far more than the music.

Great credit must be given to certain performers and singers. They have made a new art of interpretation in vocal music of the appealing type. Such men as Richard Crooks, John Charles Thomas, and Bing Crosby (who sang with my band for years), contributed a kind of human touch which the public identifies as sincere and moving. Bing's type of singing is altogether individual and original. No one can phrase like him. He never seems to breathe, yet always has plenty of breath. His hold upon the public has been phenomenal. He is a millionaire many times over. Naturally he is a great television find.

Unlimited Possibilities

It is still hard for many to realize the potentialities of television. When the first motion picture shows were started, a manager of a chain of palatial vaudeville houses said, 'Who is ever going into these old dumps, filled with undertakers' chairs, with a battered piano, to look at flickering pictures that pull your eyes out, when he can go into a palatial theater like Albee's in Brooklyn, with its upholstered seats six inches thick and its gallery of paintings, and see a program of living stars of the day?" When modern motion pictures were developed it was possible to produce dramas and comedies with effects that far transcended the theater itself. This was because the cost of transporting huge casts thousands of miles was wiped out. Actors started to make money beyond their fondest dreams, and the public saw the show at half the price of admission to a vaudeville show. Of course the motion picture, and millions in all parts of the country now see leading actors they never could have seen otherwise.

One cannot stop the inventions of man. Of course television does not show the actors life-size and in color, but it does show them in a way to which the imagination has accommodated itself. The movies at first showed us human faces magnified to the size of a horse. But the public accommodated itself to that. Now, not only dramas and comedies and vaudeville acts are brought right into the home, but glimpses of the world at large, as well.

Television has already evolved many new and original forms of presentation. These forms are distinctive and different from those of the stage, the radio, and the concert hall. Just as television was commencing to arouse public interest I learned of an opportunity to take part in a work near my home in Rosemont (New Jersey). Young folks in a neighboring town needed wholesome entertainment of the right type, and it seemed perfectly obvious that it would be far better to have them make their own entertainment than to have it prepared for them. They themselves than to have it prepared for them. They were all teen-agers, so we formed a "Teen-Age Club," which became known as "Paul Whiteman's Teen-Age Club." The idea took on wonderfully, and it was such fun to work with these young folks that I soon found that it was requiring a lot of my time. I did not realize that I was helping to develop a "natural" type of television show, that not only would entertain the performers but could inspire and induce thousands of young people all over the country to resort to clean, hilarious, and wholesome fun.

Fun for "Teen-Agers"

We met on Saturdays from 7:30 to 11:30 P.M. I got together a fifteen-piece dance band. I also brought down several professional acts from New York to give the "Teen-Agers" inspiration for developing their own talents.

It soon became obvious that if shown on television the act could lead to the formation of other clubs. I got together a group of the best talent and began to build a show. The first unit started Saturday night April 2, at the 103rd Engineers' National Guard Armory in Philadelphia. In the audience were some three thousand teen-agers, who assisted in the mass chorus. I joined with my daughter Margo as a kind of duo of Master of Ceremonies. The show went on the air from nine to ten, to continue for thirteen weeks. There was a jury panel of boys and girls, and there were ten acts. The show was partly rehearsed and partly spontaneous. The enthusiasm of the youngsters knew no bounds. Everyone had a jolly good time. The show was telecast to sixteen stations on the Atlantic coast and in the Middle West. Thus millions of Americans joined in the hilarious party, and the response from the public was enormous. The show was also photographed in what is called Kinescope Transmission, so that it can be shown to millions more in the West and South.

Teachers and social workers are much excited over this form of providing youth with these wholesome joy fests. It has been found that there is no better way of fighting the alarming increase of juvenile delinquency, which has shocked all America, than by keeping our boys and girls healthfully and busily employed in doing things they like to do. Bands, orchestras, and choruses in schools have demonstrated their value to the public, over and over again.

If teen-age clubs are developed in other parts of America, it is obvious that in homes everywhere youth will catch the infection and form groups for themselves. This of courses must be regulated, so that it does not interfere with their school work. It will at least keep many youngsters from the dangers of cheap dance halls. The movement promises already to take so much of my time that it reminds me of a story my Dad used to tell of the old colored man who had a bear by the tail. As he tore down the road he shouted, "I don't dare let go, and I can't steer him, so I might as well sit tight and enjoy the ride!"

What Will Television Do For Music?

(*Continued from Page* 339)

1. Developing the technic for the presentation of superior programs.
2. Providing for the vastly greater expense of television programs compared with radio, by securing the advertising sponsors willing to sustain such greatly increased expenditure.

Astonishing as have been some of the presentations given, television programs as a whole are still in their infancy. Will television supersede the great symphonic and concert programs which have made American and concert programs which have made American and distinguished throughout the world? Our guess is that it will not. One orchestra looks very much like every other orchestra, and televising of great orchestras, and even great concert performers, does not offer the continuous eye appeal demanded by television.

With the stage and the opera we have something quite different. There we have action and continual change of scene, in which television cannot fail to be paramount. The amazing telecast of Verdi's "Otello" on the opening night of the Metropolitan season last December staggered the imagination of all.

In small chamber music groups the radio will have the advantage. The listeners will want to *hear* the music, and the appearance of the players is incidental. In fact, at many chamber music concerts one often sees the audience with closed eyes, "drinking in the music." Yet, as a novelty, the great presentations of the NBC Orchestra conducted by Toscanini have been a real triumph of television. People will want to see noted conductors and solo artists, but as a regular musical diet they will probably prefer to sit back and dream with their Beethoven, Brahms, Wagner, Franck, and Debussy on the radio.

Television has an educational significance which is most exciting. When Dr. Roy Marshall, of the Franklin Institute of Philadelphia, joined the television camera with the Institute's large telescope and focused it upon the moon, he actually brought a wonderful image of the earth's largest satellite right into the homes of thousands of television owners. The experience was breathtaking. In like fashion, lectures upon science, art, geography, and all manner of cultural subjects lend themselves to television in very practical and vivid forms. The motion picture travel "shorts" shown are very remarkable and informative.

The problem of television to the motion picture manufacturer may perhaps be a serious one. When really fine films come regularly produced on television, it would seem that many who frequently visit the movies might prefer to stay home. Yet the motion picture theater offers a large screen, the thrill of technicolor, and the possibility of showing great civil events and sporting contests "life-size" by television on the screen. There is also the American tendency to "spend an evening out," which will continue to send many to the movies.

The position of the radio comedians and entertainers is another matter. Where they have great personal video charm or comic interest, television, it would seem, will claim them. Where they do not have this (and many do not) it would be far better for them to be heard and not seen. Vaudeville in television has already proven a sensational success, and has brought laughter and entertainment to millions.

All sports and all the wonderful outdoor doings that may be brought to television by means of the remarkable mobile transmitter units now at large in many of our cities are "naturals" for television. Many lists and polls of the "pulling power" of television advertising have been taken, and it is reported that it rates well above both that for the radio and the press. Some have even made the rash prediction that television will supplant the newspapers at some future day. Arthur Hays Sulzberger, publisher of The New York Times, however, points out that his paper could not be televised. Newspapers are primarily instruments for conveying news, while television is a means of entertainment. There is really no competition between them. Even if it were possible to televise a newspaper so that it could be easily read, it is unthinkable that an audience large enough for this purpose could be assembled to sit the length of time required to go through a few pages of a newspaper like the Times.

As for television's possible effect upon musical education, we cannot see that it will be anything but beneficial. This was not the case in the early days of radio. At that time, even (*Continued on Page* 386)

The Story of "Schani" Strauss

by Norma Ryland Graves

The fiftieth anniversary of the death of Johann Strauss, Jr. ("The Waltz King") is being observed this month in the great Austrian "capital of music." The celebration includes a Festival of Music featuring a Strauss concert by the Vienna Philharmonic in the Grossermusikvereinsaal, *a formal, city-wide procession to the grave of the composer, a performance of the Strauss opera, "Fledermaus," and a number of other musical festivities, including a spectacular illumination of the old Gothic City Hall, the great city fountain, and the Strauss monument. Miss Graves' happy picturization of the life of the gay "Schani" Strauss seems particularly appropriate at this time.*
—EDITOR'S NOTE.

SHORTLY after the turn of the present century an event of far-reaching musical significance took place in old Vienna. On the afternoon of October 22, 1907, a distinguished visitor entered a suburban oven factory. Black-suited and in top hat, he was closely followed by his servant, also in black.

At once the old gentleman was escorted to a basement room where he seated himself before a massive furnace. With a curt nod he greeted the workers as they rolled in heavy carts filled with dust-laden manuscripts.

Impulsively the manager, who was directing the men, approached the white-haired figure. "Surely, Herr Professor," his tone was pleading, "you will not destroy something which can never be replaced? Everyone knows that Strauss music and Vienna belong to each other."

"You remember our agreement, do you not, Feldman?" harshly interpolated the other. "You agreed to burn this . . . this waste paper for a price of two kronen per hundred kilos. That is all which concerns you," waving him imperiously to the door.

Long after twilight had come to the outside world, seventy-two-year-old Eduard Strauss, last survivor of the great musical family, watched the manuscripts of his father, his two brothers, his own . . . consigned to the flames. When it was over, he silently left the room, leaning heavily on his servant's arm.

Thus in the space of five hours, Eduard Strauss destroyed nearly a century's work of his gifted family. Throughout the decades the perennial freshness of *The Beautiful Blue Danube, Tales from the Vienna Woods, Voices of Spring* has appealed alike to oldsters and teen-agers.

Strangely enough, the carefree music of the Strausses was largely composed when bitter quarrels alienated members of the family. For years Anna Strauss struggled to give her sons the music forbidden by their father. Later, Father Strauss fought a five-year duel with Johann, Jr., for the coveted title, "Waltz King of Vienna." Family jealousy led Eduard and Josef to draw up their strange death pact, the survivor promising to destroy his brother's work. For reasons best known to himself, Eduard subsequently included all family manuscripts.

It was during the glittering reign of Emperor Francis Joseph that the Strausses lived and loved and made music. Their story centers around Johann, Jr.—Schanerl or "Schani" as he was affectionately called by so many—and the events of a certain night. . . .

For days Vienna had been awaiting the long-heralded "Soirée Dansante" of October 15, 1844. "Johann Strauss (son) will have the honor of conducting his own orchestra for the first time," so read the posters, "and will perform several of his own compositions."

The afternoon of the concert roads leading to the Casino were jammed with carriages and black with pedestrians. By five o'clock all ball rooms were bursting with milling thousands. Laughing . . . gesticulating . . . arguing . . . many recalled the time only two decades previous, when the senior Strauss had fought Josef Lanner to the last waltz and emerged as Vienna's dance king.

Now at the peak of his career, handsome Father Strauss set the fashions of the day and the hearts of ladies fluttering as easily as he set down the music that flowed in unquenchable stream from his pen. In spite of unparalleled triumphs at home and abroad, he wore his musical crown uneasily, for already he realized his son's greater creative talent. In fact, he had nearly succeeded in blocking Schani's debut.

A shout and a parting of the crowd announced Schani Strauss. He leaped gracefully to the platform—a handsome nineteen-year-old—poised and elegant, with his father's curly black hair and flashing smile. Critically the huge audience settled back to listen. However, until the last group, both the audience and the pale young conductor were aware of the verdict: failure.

With a courageous lift of the head, young Strauss raised his bow. Waltzes flowed from his fingertips in rapid succession. Now mellow with wine . . . now lilting like the springtime . . . now filled with romance—they set pulses racing, feet tapping. Like a tidal wave, audience enthusiasm rose until *Stimgedicht* had to be repeated nineteen times.

Success at Last

But it was in his final encore that Schani Strauss completely captured his audience, and this with his father's most famous waltz, *Lorelei-Rheinklänge*. At its conclusion pandemonium broke out. Devoted followers carried Schani triumphantly from room to room. Women alternately laughed and wept hysterically. In the early dawn, as an exhausted music critic stumbled home, he penned the prophetic words: "Good night, Lanner. Good evening, Father Strauss. Good morning, Son Strauss."

Although Schani had won the opening round in the father-son duel, the real test now began. His opening fling at composition had consisted of only four waltzes, three polkas, and two quadrilles. He now bound himself to a grilling program of steady composition to keep abreast of his father, and at the same time support his mother, brothers, and sisters.

Schani's musical education, while spasmodic, had been fairly thorough—his mother had seen to that. "No child of mine shall ever become a musician," his father had thundered. However, as the boy grew older, he would steal into his father's room after the latter left for the café and pluck the violin strings. Repeated beatings only intensified his passion for music.

"Never mind, *liebchen*," his mother comforted him. "Somehow we will find a way for your music. We must."

Secretly, one of his father's discarded violins was mended and Herr Amon, first violinist of the Strauss orchestra and trusted family friend, started Schani's lessons. There followed short periods of intensive instruction and rigorous schooling in ballroom deportment, Amon frequently stancing eleven-year-old Schani up in front of a mirror to demonstrate platform technique.

When, during the next (*Continued on Page* 356)

JOHANN STRAUSS THROUGH HOLLYWOOD EYES

The masters of music have made exceptional material for the cinema. Handel, Beethoven, Schubert, Mozart, Tchaikovsky, Chopin, and Johann Strauss have proven most acceptable subjects. Although there has been much dramatic and poetic license, there can be no question that this has given good music much popular appeal. Here are Fernand Gravet (Johann Strauss II) and Miliza Korjus (Carla Donner) in M.G.M.'s famous production, "The Great Waltz."

Photo by S. Sarine

ALEXANDER GRETCHANINOFF

Russian Masters of Yesterday

A Conference with

Alexander Gretchaninoff

World-Renowned Russian-American Composer

by Rose Heylbut

Alexander Gretchaninoff, who recently celebrated his eighty-fourth birthday, is one of the few great composers to win world-wide recognition during his lifetime. Vigorous and active, he is still busily at work, playing and composing, in his New York home, where he settled down to make his third start in life. He began his notable career in his native Russia, where he remained until 1925. Next he took up residence in Paris until just before the German invasion of World War II, when he came to America. Gretchaninoff was born in Moscow, where his family had recently moved from Premysl. He remembers visiting Premysl, as a boy, and watching his grandfather, a bell-ringer, pull the heavy cords of the great church bells. Both his parents loved to sing, his father having a marked preference for religious music. The boy sang in the church choir and at home joined his father in rendering the splendid old religious songs in two-part harmony. Thus, he laid the foundations for his vast knowledge of old Russian church music which was later to form so important a part of his work. Gretchaninoff's father owned a prosperous little grocery store. When the boy was twelve, his father brought home a music-box with which young Alexander, entranced, amused himself all day. Longing for a guitar, which his father refused to buy for him, the child went without lunch for three months, in order to save the three roubles which the instrument cost. He did not even see a piano until he was fourteen. A broken-down instrument was bought for his sister and the boy made friends with it, playing every melody he heard and teaching himself chord structure. His musical education began when his older brother married a young lady who taught the piano in Moscow and agreed to give the child lessons. Though his parents objected to a musical career for him, Alexander determined to follow the profession of his choice. At seventeen, he had sufficient academic credits to enter the Moscow Conservatory, where his record at the entrance examinations immediately earned him a scholarship. His mother helped him by selling milk from their cow. He studied with Kashkin, Safonoff, and Arensky, which latter master so discouraged the boy that he left Moscow and entered the Conservatory in St. Petersburg. Here he won the Beliaeff Prize and studied under Rimsky-Korsakoff. In 1894, just a year after his graduation, he completed his First Symphony. It was successfully performed (1895) under Rimsky's direction, and the young composer was on his way to fame. Gretchaninoff has written operas, piano works, works for chamber music, chorus, and orchestra; but his greatest fame, perhaps, rests upon his church music. Foremost in this category are his Third Liturgy, intended for home worship, which was first performed in 1918 by Serge Koussevitzky, and his monumental "Missa Oecumenica," composed for four solo voices, chorus, orchestra, and organ. This was written between 1938 and 1943, and was inspired by the universal meaning of religion. The "Missa Oecumenica" had its first performance in 1943, in Boston, again under Koussevitsky.

—EDITOR'S NOTE.

IN looking back over many years of musical activity, I find that the best advice to students can be simplified into three factors—genuine native talent that is strong enough to withstand all kinds of hardships and discouragements; the widest possible education in musicianship; and plain hard work! The young person who has all three and makes proper use of them will not go wrong.

My own young days included many bitter disappointments. While I was still a student at Moscow, I wrote a church song, a prayer, which a comrade of mine thought good enough to show to the director of the choir at the Kremlin. To my joy, the prayer was so well received that its performance was promised for a certain service on a certain date. I cannot describe the state of my feelings while I waited for the great day to arrive. At last it came, and I rose at six in the morning to go to the Kremlin and listen to the service which would include my own music. Well, the service advanced, the moment for the prayer came, the first notes rolled out—and *it was not my music!* For a moment, it seemed as if the very roof of the church had fallen upon me, I was so crushed. Heartsore and angry, I left the building, too hurt even to inquire what had happened to change the order of the service. To this day, I don't know why my music was omitted. After a period of disappointment, though, I forgot about it and wrote more music!

Rimsky-Korsakoff was a musician of great erudition and a genial, kindly man. In addition to his talents as a composer, he had the great gift of being able to impart what he knew—he was a true teacher. I think the secret was that he treated his students like comrades. He made us feel that we were all there together for the one purpose of serving music, and that our efforts had value in that work. I have never forgotten one small example of Rimsky's humane and kindly teaching methods. One day I brought him a composition and he praised it. I was naturally pleased with his praise, but it still seemed to me that the work was not as good as it should have been, and I said frankly to my master that it reminded me of something of Borodin. Laughing, Rimsky replied: "Mmm. I see what you mean. Still, it's better that your music should look like something, than like nothing at all!"

One of my most treasured recollections is my meeting with Tchaikovsky. This took place while I was still a student in Moscow. All the students had to perform in the Conservatory orchestra and the piano students were generally assigned to instruments of the battery. On this particular occasion, I was playing the cymbals. The work we were rehearsing was Tchaikovsky's "Mozartiana" (Tchaikovsky adored Mozart and had arranged this Suite out of several movements of Mozart's larger works). Well, we were rehearsing, and during the intermission, I stood talking to my teacher. As we spoke, Tchaikovsky came across the room and said something to my teacher. I stood there transfixed, hardly daring to look at the great man who was my idol. My teacher introduced me to him, and he shook hands very cordially with me, saying, "You have played well! And, of course, parts such as yours must be played by young musicians—professionals wouldn't do it half so well!" I was dizzy with joy, and my schoolmates joked me about not washing the hand that Tchaikovsky had touched!

Another experience I had concerns César Cui—and it illustrates, I think, the fact that even recognized musicians would do well to keep up their studies! Cui, who began as a military engineer, had a fine musical sense and a fine education, and he wrote many musical criticisms. At one time, he published a small book, or pamphlet, about Russian songs—he called it "Melodies Russes"—and in it, he had something to say about the songs he considered important. Looking through it, I found the names of Rachmaninoff and Gretchaninoff tucked away among a group of most unimportant composers, and nothing whatever said about our songs! It was, of course, a great blow to find myself so publicly neglected. Had my work been criticized, no matter how severely, I should have been grateful to have my shortcomings pointed out to me; but to be passed over completely. . . I Full of disappointment and anger, I went to see Cui, and I took a number of my songs with me. Cui was charming. With some embarrassment, he acknowledged that he knew nothing of my songs—had not even seen them—and had written his book simply on the strength of the songs he did know. Then he looked at my songs, praised them, and promised to repair his mistake in the next edition of his book.

Naturally, in my long career, I have seen many changes in music. My personal feeling is that the so-called "modern music" is no longer so strong as it was some years ago—even Prokofieff is writing much more simply—and I think that this is a good thing. What is happening, I think, is that music is completing a cycle and returning to sounder, saner values. Our earliest music was (*Continued on Page* 389)

Our Country is Hungry for Good Music

A Post-War Candid Camera View of the Ever-Expanding Interest in Music in America

by Doron K. Antrim

WHEN Lauritz Melchior, the Metropolitan's rotund tenor, who concertizes with two chartered planes and a thirty-five-piece orchestra, stopped off to sing at Oakland, California, it was not unlike circus day. Twenty-five ex-Flying Tigers roared out to escort the Melchior party to the city gates; a broadcast in mid-air announced to an expectant populace the approach of the air fleet; a parade, headed by the mayor and the bowing emissary of song, began on his arrival. Then the climax—a concert. Of course, it was a sell-out.

For the past three years, concert artists have been having a field day in America, doing a booming business with the demand 'way short of supply. Top singers, pianists, violinists, known to radio and movies, are getting up to five thousand dollars an appearance. Hundreds of lesser-knowns are reaping the rewards of concert giving. The season, formerly eight months, is now year round. Bowls, pavilions, parks, festivals, carry on in the summer months. Or come summer, artists hop down to South America for a round where the winter season is in full swing. The United States is now booking agent of the world.

Concert fans, those who go for Grade A music—symphony, opera, recitals—have multiplied phenomenally in past years. Variety puts their number at twenty-nine million. We boast of being a baseball country of eighteen million fans. With almost double that number of concert fans, there's something to be said for America, the musical.

Music to the Far Corners

For this upsurge of musical interest, thank the technologists responsible for the phonograph, radio, sound film. Each of these mediums at first threw fear into the ranks of the musicians. They thought the concert business was doomed. "Canned music," they said, will kill live music as dead as the dodo bird. Why should people pay good money to hear a prima donna in the music hall when they can hear her in the living room, or at the movies? That's what they thought.

Here's what happened. These sound mediums took great music out of large cities and introduced it to the far corners for the first time. Getting it by merely turning a knob, the home folks lent an ear. They liked some of it. Eventually they wanted to see the musician come alive.

That was made possible largely by community and civic concerts. Prior to World War I, top artists were booked in key cities, or on lyceum and chautauqua chains. Towns of five thousand population rarely got a look-in. Or if they did, there usually was a deficit which was made up by the more opulent city fathers, "patrons of the arts."

In 1920; Ward French, president of Community Concerts, Inc., was "peddling" artists for Chicago's old Redpath Chautauqua booking agency. Fed up with dodging places where some irate sponsors who had been nipped, wanted to run him out of town on sight, he began dreaming of concerts without deficits. Then it hit him—a plan. And why not?

In collaboration with Dema Harshbarger, another Chicago manager, he went to Battle Creek, Michigan and pep-talked local business and music groups into the advantages of bringing culture to their city on a subscription basis. Enough advance subscriptions were secured to date the pianist, Harold Bauer.

Following this success, he began offering towns a season of concerts for five dollars per subscription. After the money was in the till, the artists were selected by local groups, and dates were set. It was all in the bag before the season started; an assured audience, no deficits, no sputtering sponsors to divvy up. Everybody was happy. This movement spread from town to town until Columbia Concerts, Inc., listing music makers from harmonica players to harpists, took it over. Another large management agent, National Concerts and Artists Corporation, joined, and now over eight hundred towns in the United States and Canada, including Juneau, Alaska, have concert seasons every year, when they hear the great and near great at movie prices.

A Changing Picture

All of which has changed the picture considerably for concert musicians. Their numbers and bank rolls have increased. They are frequently "made" overnight. Even their appearance has changed. The men no longer boycott the barbers; nor does a diva resemble an overstuffed sofa.

How different from pre-radio days, when the artist often plugged along for years to become box-office. Fritz Kreisler was middle-aged before he could fill Carnegie Hall in New York at a top fee. Pianists often resorted to stunts to attract crowds. One such advertised he'd select ladies from the audience to play right off a twelve piano ensemble, always being careful to rehearse his group beforehand. One evening a member didn't show up and he approached an attractive blonde in the front row. "But I don't know a note of music," she protested. "Never mind," he said, "just make motions while the others are playing." All went well until a rest in the ensemble, when everyone stopped playing but this lady, who continued to gesticulate over the keyboard.

Starting a concert career was pretty much of a gamble then. The tyro hired a hall in New York at from one to three thousand dollars, depending on the size of the hall. Everything depended upon whether the critics attended and were kind. Given bad notices in the daily press, or none at all, the incumbent went back to his teaching. Die-hards persisted until they got a break in the papers. If reviews were favorable, a manager might be persuaded to take over. Breaking in has now become speedier and less hazardous.

Apropos of this incident. Not long ago a personable young Irishman was singing locally in his native County Limerick. One evening at Dublin's old Shelborne Hotel, he sang for the erstwhile king of tenors, John McCormack. John liked the lad's voice and said: "He is the one most likely to succeed me," which the AP picked up and carried over the world. Within a week, our young tenor was swamped with fabulous offers from Hollywood, concert managers, record companies. Being one not easily swept off his feet, he threw most of them away, but did make a record for "His Master's Voice" in England. Before the record was released, a pressing was sent to this country and sight unseen, Christopher Lynch was sold to Voice of Firestone and booked for thirty concerts.

Mimi Benzell, one of the glamor gals of the Met, had sung around in glee clubs at school and college but didn't take her voice seriously until one summer vacation. Wondering how she (*Continued on Page* 390)

MR. AND MRS. LAURITZ MELCHIOR ARRIVE

The famous tenor accomplishes his country-wide tours by chartered American Airline planes. He travels with two planes carrying a thirty-five piece orchestra. Speed, speed, speed!

Photo by John Alfred Piver

HELEN TRAUBEL

Famous American-trained dramatic soprano.

Interesting Records for Everybody

by Peter Hugh Reed

MOST readers have heard by now of the new 45 revolutions per minute record of Victor. Two points of interest about this disc set it apart from all others. In the first place, by using only a small portion of the outer edge of the record space, Victor engineers have stayed in the margin of distortion-free musical reproduction. Secondly, the smallness of the disc, 6¾ inches in diameter, allows for finer quality of vinylite and a more silent surface. The record player used in conjunction with this is an unusually efficient one, with a changer operating rapidly. On extended-range equipment, the reproduction of this disc is extraordinarily clear and realistic. However, to acquire such results one must have an extended-range pickup placed on the player. The pickup, furnished by Victor for general use with commercial machines, cuts the range of the record almost in half. This hardly serves the record to best advantage, and though it is true that many of the 45's heard to date sound better on commercial equipment than their 78 counterparts, it cannot be said that all are markedly ahead of a smooth-surfaced 78 disc.

These new records can be played on long-playing equipment by placing a small aluminum ring (now on the market) over the spindle of the turntable. Of the utmost importance in playing it this way is the 45 r.p.m. stroboscope, which permits one to adjust the turntable to the correct speed. Most two-way motors can be stopped at any speed between 33 and 78 r.p.m., but the stroboscope is essential.

Our advice to the record buyer is to endeavor to hear, before buying, the new 45's reproduced on equipment as near to their own as possible. Test the disc with its 78 counterpart. By doing this, one can determine for himself whether the quality is sufficiently marked to prompt a radical change in record collecting. There would seem to be a prevailing belief among many record buyers that the 78 r.p.m. record has been made obsolete by the new 45's and 33's. This is a fallacy. The companies are still continuing to make 78's and we are assured no discontinuance is contemplated. Victor informs us that all 45 releases will be duplicated by 78 ones. As we have been unable to make extensive tests on this new record, further comments and comparisons will have to await a later date.

Beethoven: Egmont—Overture, Op. 84: The Philharmonia Orchestra, Alceo Galliera, conductor. Columbia disc 72724-D.

Brahms: Hungarian Dances Nos. 5, 7, 12, 13, 6, 21, 19, 1: The Pittsburgh Symphony Orchestra, Fritz Reiner, conductor. Columbia set MX-309 or Microgroove disc ML 4116 (coupled with Strauss Waltzes).

Griffes: The White Peacock, Op. 7, No. 1: The Philharmonic Symphony Orchestra of New York, Leopold Stokowski, conductor. Columbia disc 19012-D or Microgroove 7" disc 3-117.

Liszt: Hungarian Rhapsody No. 2: The Boston "Pops" Orchestra, Arthur Fiedler, conductor. Victor disc 12-0763.

Liszt: Les Preludes: Leopold Stokowski and His Orchestra. Victor set DM-1277.

Ravel: Ma Mère l'oye—Suite: Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor set DM-1268.

Strauss, Johann: Roses in the South—Waltz: The Pittsburgh Symphony Orchestra, Fritz Reiner, conductor. Columbia disc 12941-D.

Strauss, Richard: Intermezzo—Entr'acte, and **Minuet of Lully:** The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0735.

Strauss, Richard (arr. Doebler-Singer): Der Rosenkavalier—Waltzes: The Boston "Pops" Orchestra, Arthur Fiedler, conductor. Victor disc 12-0762.

The best recording of the above group is Liszt's "Les Preludes." Its sumptuous realism, save for some thinness of string tone, is just reason for the duplication of this popular work. Moreover, the Stokowski interpretation reveals an unexpected and most well-become musical sobriety which serves the music to advantage. . . . Galliera's performance of the "Egmont" has marked dramatic power and joyful ebullition. Though the orchestral playing is less refined than the recent Boston Symphony version, there is much to be said for this young Italian conductor's telling penetration of this score. . . . Reiner gives as fine renditions of the Brahms' dances as one is likely to hear anywhere. He takes them at a pace that keeps them gay and refreshing. As a program, they prove quite intriguing in the long-playing version. . . . Griffes' Peacock suggests an exotic bird, quasi-oriental in origin. Students of the piano will know this piece, originally written for that instrument. It was orchestrated for the dancer Boehm's use and since has become well known in this version, which assuredly points up its charm and color. Stokowski gives it an opulent performance. . . . One is tempted to say—"What! Another Hungarian Rhapsody No. 2!"—Yet Fiedler is not one to indulge in excesses or distort any piece, so his reading of this work is appreciated for the forthrightness of the playing and the excellent recording. . . . Reiner is a bit athletic in the Johann Strauss waltz. Exciting playing which does not retard memories of Bruno Walter's more affectionate handling of these melodies. . . . In his opera *Intermezzo*, Richard Strauss reverted to a "bel canto" style. The Entr'acte recorded offers a lush, richly scored treatment of polyphonic lines, which Beecham plays with polish and restraint. The little Minuet, added as a filler, is from the composer's "Buerger als Edelmann" score. . . . The new version of the "Rosenkavalier" waltzes, though splendidly recorded, seems rather disjointed, which may be owing to the arrangement, as much as to Fiedler's forthright treatment.

Mendelssohn: Symphony No. 4 in A major, Op. 90 (Italian): The Cleveland Symphony Orchestra, George Szell, conductor. Columbia set MM-733 or Microgroove disc ML 4127 (coupled with **Mendelssohn: Capriccio Brillante**).

Schumann: Manfred—Overture, Op. 115: Beethoven: Consecration of the House—Overture, Op. 124: NBC Symphony Orchestra, Arturo Toscanini, conductor. Victor set 1287.

The recent performance of the Mendelssohn symphony by Koussevitzky is not greatly challenged by this of Szell. The latter takes the opening movement at a breathtaking pace, making for an unpleasant sharpness of string tone on occasion. His slow movement is also played faster than we usually hear it. Throughout the performance there is a taut energy that keeps the music consistently black and white. Koussevitzky, with his refinement and polish, achieves a wider range of tonal coloring and at the same time substantiates the joyful qualities of the music. . . . It has always seemed to us that Schumann's "Manfred" Overture was one of his best orchestral works, a composition in which he came closer to Beethoven than in any other. It is fortunate that Toscanini, with his dynamic intensity, takes up the cudgels for this music; for his vibrant performance is one that will promote wider appreciation of it. Though the Beethoven overture has been recorded twice before, it has never been a popular seller on records, any more than in the concert hall. Yet it remains one of the composer's finest overtures. One is grateful that Toscanini again brings it to the attention of the record-buying public, for his performance, more judiciously paced than those of his predecessors, does notable justice to the majesty and musical sapience of this score.

Chopin: Etudes, Op. 10, No. 3; Op. 25, No. 3; Op. 10, No. 5: Byron Janis (piano). Victor disc 12-0431

Chopin: Nine Mazurkas: Maryla Jonas (piano). Columbia set 810 or Microgroove disc ML 2036.

Copland: Piano Sonata: Leonard Bernstein. Victor set 1278.

Kabalevsky: Sonata No. 3, Op. 46: Vladimir Horowitz (piano). Victor set 1282.

Mozart: Sonata in F, K. 332: Bach-Busoni: Nun komm', der Heilend: Vladimir Horowitz. Victor set 1284.

GREGOR PIATIGORSKY

Stravinsky; Concerto for Two Pianos: Vera Appleton and Michael Field (duo-pianists). Vox set 634.

The admirable restraint and neatness of the youthful Janis in the three Chopin études offers a valuable lesson for more impetuous students. . . . Of Maryla Jonas, it has been said, "She is essentially a miniaturist." Her choice of Chopin mazurkas, while neither the most representative nor always the finest, serves more often than not to exploit her best qualities—delicacy, grace, and nuance. . . . Bernstein plays Copland's sonata in the right manner with a romantic feeling on occasion that is most suitable to its lyrical pages. The composition is an improvisitory one, largely exploiting rising and falling tonalities in the modern manner, and requires several hearings to grasp its import. . . . Horowitz's immaculate articulation and radiant dynamics are exploited to their best in the Kabalevsky sonata, an effective opus more showy than musically meritorious. The Bach-Busoni seems almost made for the pianist, but the Mozart lacks an essential polished urbanity. For all the careful playing here, the mood tends to monotony in coloration. It is the quality of sound, (*Continued on Page* 384)

RECORDS

Etude Music Lover's Bookshelf

by B. Meredith Cadman

Music History in Documents

"THE BOOK OF MUSICAL DOCUMENTS." By Dr. Paul Nettl. Pages, 381. Price, $5.00. Publisher, Philosophical Library.

Dr. Nettl, diligent musical archeologist, has plowed through many an ancient musical excavation to bring together this miscellany of musical curiosities and facts, which range from ancient times down to Debussy and Shostakovich. It is a rather amazing compilation of original documents. The sources insure the authenticity of the book. Musicians may browse through its pages and learn many entertaining facts. The chapter upon Beethoven is especially interesting.

Musical Meteor

"THE SYMPHONIES OF MOZART." By Georges de Saint-Foix. Translated by Leslie Orrey. Pages, 221. Price, $3.00. Publisher, Alfred A. Knopf.

Mozart was certainly the greatest musical meteor to flash across the musical firmament. His life span was thirty-five years. Inasmuch as he commenced to compose when he was a boy, he spent less than thirty years at the art of composition. In view of this, his product was enormous. His first symphonies, written before he was ten, are marvels of precocity.

Saint-Foix, a pupil of d'Indy, has made himself a Mozart specialist, and his book, now appearing in English for the first time, is a fine contribution to Mozartiana.

A Musical Philosophy

"BEYOND THE TONAL HORIZON OF MUSIC." By Fredcrick William Schlieder. Pages, 43, Price, $3.50. Publisher, Schlieder Book Foundation.

Dr. Schlieder, a graduate of Syracuse University (Mus. Bac., Mus. M., Mus. Doc.), studied in Paris with Guilmant and Dallier. From 1910 to 1923 he was organist of the Collegiate Church of St. Nicholas, New York City. Turning his attention to text books upon creative harmony, he gained an invaluable position as a teacher of theory. In "Beyond the Tonal Horizon of Music," however, he enters a new field with a series of general philosophical observations derived from his lifetime experience in music. These he presents in a series of detached paragraphs addressed to the musician, the clergy, and the music lover.

Reading Music

"PIANO SIGHTREADING CAN BE TAUGHT." By Ida Elkan. Pages, 63. Price, $1.00. Publishers, Music Sightreading Publications.

Miss Elkan has written a spirited and "different" book on sightreading, with many helpful hints gained in twenty-five years of lecturing upon the subject. The book is illustrated with original caricatures.

A Singer's Haven

"MUSIC FOR THE VOICE." By Sergius Kagen. Pages, 507. Price, $5.00. Publisher, Rinehart & Company, Inc.

Here we have a voluminous list of concert and teaching material for voice. It contains a catalog of (I) Songs and Airs in All Languages, (II) Songs of the Nineteenth and Twentieth Centuries, (III) Folk Songs, (IV) Operatic Excerpts. The catalog deals largely with songs that the writer believes to be of permanent value. This of course is a matter of opinion on a subject about which anyone is entitled to be wrong. However extensive the list may be, it cannot be all-comprehensive, for there are still hundreds of songs of high artistic and practical value that any experienced teacher could suggest. The book is dedicated to the memory of Mme. Sembrich, with whom Mr. Kagen was associated professionally. Mr. Ernest Hutcheson, Mesdames Eva Gauthier, Povla Frijsh, and others assisted in the preparation of the book.

A Distinguished Organ Collection

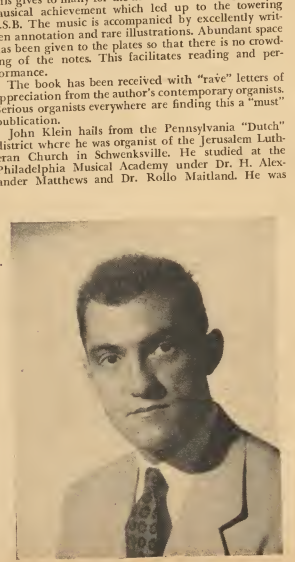
"THE FIRST FOUR CENTURIES OF MUSIC FOR THE ORGAN." By John Klein. Two Volumes. Pages, 478. Price, $20.00. Publisher, Associated Music Publishers, Inc.

Musicians of America may be exceedingly proud of this exceptionally fine specimen of musical scholarship, representing seventy-one composers, (Johann Sebastian Bach, his colleagues and predecessors) through seventy-two representative specimens of their art.

Starting with a chronological chart of the composers, this gives to many for the first time the background of musical achievement which led up to the towering J.S.B. The music is accompanied by excellently written annotation and rare illustrations. Abundant space has been given to the plates so that there is no crowding of the notes. This facilitates reading and performance.

The book has been received with "rave" letters of appreciation from the author's contemporary organists. Serious organists everywhere are finding this a "must" publication.

John Klein hails from the Pennsylvania "Dutch" district where he was organist of the Jerusalem Lutheran Church in Schwenksville. He studied at the Philadelphia Musical Academy under Dr. H. Alexander Matthews and Dr. Rollo Maitland. He was awarded a scholarship and went abroad to study conducting and the organ with Franz Sauer in Salzburg and Vienna. In 1937 he was graduated from Ursinus College, and again he went to Europe where he studied with Nadia Boulanger, Marcel Dupré, M. Ravel, and made trips to European music centers. After a period as organist in Columbus, Ohio, he joined the armed forces in the Infantry division for two years. Since then he has written for moving pictures and the radio. More than one hundred published compositions stand to the record of this able and brilliant American organist.



JOHN KLEIN

Over the Air

"RADIO LISTENING IN AMERICA." By Paul F. Lazarsfeld and Patricia R. Kendall. Pages, 178. Price, $2.50. Publisher, Prentice-Hall, Inc.

If you want to have voluminous statistics relating to the reaction of the American Public to the radio, you cannot possibly find a better work than this survey by members of the Bureau of Applied Social Research of Columbia University. Hundreds of millions of dollars are invested in radio equipment in America, and the commercial interests employing the radio look to it to move stocks of merchandise running up into the billions. Educators will also find the book most interesting and helpful as a means of calipering the interests of the public in such matters as public issues, classical music, semi-classical music, religious subjects, dramas, news, sports, quiz shows, hillbilly music, mysteries, comedy, and dance music. Here are some of the relative tabulations of demands among those who are content with the radio as it is in evening programs:

News—76%	Mysteries—43
Comedy—62	Sports—35
Quiz Shows—59	Semi-Classical Music—35
Dance Music—50	Classical Music—29
Complete Drama—49	Hillbilly Music—27

Liturgical Music

"TWENTY CENTURIES OF CATHOLIC CHURCH MUSIC." By Erwin Esser Nemmers, Mus. M., A.M., LL. B. Pages. 213. Price, $4.00. Publisher, The Bruce Publishing Co.

Erwin Esser Nemmers, a brilliant young writer and lecturer on the staffs of Marquette University and the University of Wisconsin, traces the story of music in the Catholic Church from the earliest Greek, Hebrew, Roman, and Byzantine influences down to such American notables (well-known to ETUDE readers through contributions) as Nicola A. Montani, Richard K. Biggs and J. Vincent Higginson (Cyr de Brant). The work is scholarly, splendidly documented, and very comprehensive for its length. The book contains a translation of the Moto Proprio of Pope Pius X on Sacred Music, pronounced November 22, 1903, which many Catholics and non-Catholics will find very informative.

The Teacher's Round Table

Conducted by

Maurice Dumesnil, Mus. Doc.

Eminent French-American Pianist, Conductor, Lecturer and Teacher

MTNA Convention Echoes

There was a record attendance in Chicago and the Forums drew large audiences of interested listeners. It was, as always, the piano meetings which proved to be the most popular. One of the subjects coming up for discussion was the perennial question of the three B's versus the three C's, or Bach, Beethoven, and Brahms against Czerny, Clementi, and Cramer. Can passages from master works be used as an adequate substitute for technical practice? This has been proposed several times in contributions to ETUDE, but no conclusion has ever been reached and the matter remains one of personal opinion.

One morning at the Convention a paper favoring the exercises was read, and comments from the audience were invited. Saul Dorfuan of the Roosevelt College School of Music raised his hand and soon it was obvious that he was strongly on the side of the three B's. This led to a lively exchange, and at one point Rudolf Ganz, whose wit is always present, injected humor into the debate by asking the challenger if he could play the C major scale in the style of Beethoven, Chopin, and Stravinsky. Chuckles greeted this unexpected question but didn't bring the matter nearer to a solution, so it was natural that during a Forum which I conducted a few days later at the same Roosevelt College my own reaction was sought by the participants.

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

It seems to me that "riding the fence" is the most reasonable and advisable answer, and here is why: a distinction ought to be made between the words "exercises" and "etudes." There is a vast difference between them, indeed. What I understand by exercises is a series of pianistic gymnastics. The keyboard becomes a real exerciser which, if cleverly used, is certain to bring strength, flexibility, reach, and independence to the fingers. Some phases of these gymnastics can hardly be matched by excerpts taken from sonatas or concertos of the repertoire. Be it well understood that in such exercises there is absolutely no music; their one and only aim is to bring under control, as quickly as possible, undeveloped or reticent muscles and joints. On the other hand the etudes—Cramer in particular—assume a certain musical form which keeps them farther away from the purely drilling issue. For this reason their usefulness can often be rivaled by passages selected from the great pianistic literature. Czerny's and Clementi's etudes are sometimes over-developed, too, and apt to cause physical and mental fatigue. Summing up, I would recommend a wise choice when prescribing the three C's: half a dozen or a little more by each author should prove sufficient, and the teacher should pick out the etudes which are best suited to each pupil's individual needs.

As for the daily work on the masterpieces of the current repertoire, it is obvious that anyone who is skillful in the "art of practicing" will use parts of them as additional technical drill. He will work with rhythms, transposition, each hand separately; in fact, all the devices which increase the difficulty and attack it from various angles. In the end, what does this mean? More exercises, and as a result, more rapid progress, which after all is the aim pursued by everyone.

In another section of the Convention, a valuable paper on Class Piano teaching was delivered by Esther Rennick of Birmingham, Alabama. "Sure enough," she said, "Shakespeare was right when in 'Richard II' he wrote:

> 'How sour sweet music is
> When time is broke and no
> proportion kept.'

"Indeed, half a dozen sour notes mixed with six kinds of rhythm isn't conducive to sweet sleep nor blissful skies. But the sheer joy of class work with youngsters, plus the fact that the musical results far exceed our expectation, compensates for occasional outbreaks of cacophony."

Mrs. Rennick started her class work by "overlapping" pupils, a thing to my knowledge never heard of before. The two pianos in her studio enabled two students to play scales, arpeggios, chords, and Hanon at the same time. In this way each student received forty minutes instead of the traditional half-hour lesson. Soon, more pupils were brought into action, two of them sitting at each piano at the same time. When these combined efforts worked wonders, the schedule of the following year was arranged in such fashion as to have four girls playing double duets, double ensembles, and working out cadences or learning to write simple four-part harmony using the blackboard, theory paper, and the keyboard.

Much of the success, naturally, depends upon the teacher—her preparedness, ability, alertness, ingenuity, understanding of children, and love of that special work. A great deal hinges also upon the adequate grouping of students. To bring best results, class work ought to be individualistic as well. Finally, the teacher must use her initiative in arranging and leading cleverly devised, imaginative programs.

"Class work is inexhaustible; it inspires and creates enthusiasm for music," Mrs. Rennick concluded. "It gives a child first-hand understanding of the importance of music in life, and prepares him not only to play Bach and Beethoven for his own enjoyment, but to be successful when called upon to perform in church, school, or parties. It puts him at ease when he provides programs for weddings, receptions, and all public functions where music is used. Class Piano work is fascinating, and a point not to be overlooked: the teacher avoids boredom and has a lot of fun."

Congratulations to Esther Rennick for this enlightening exposé!

Brahms Rhythms

Please indicate rhythms of *Intermezzo, Opus 119, No. 3,* by Brahms. It lends itself to two different rhythms: 6/8 in places, and 3/4 in other places. In Measure 41 there even seems to be a choice between the two! Would you also define rhythms in *Intermezzo, Opus 117, No. 1,* which present the same problem? Thank you in advance.

—M. B., Oregon.

Although your definition is correct I advise you against counting when performing these two compositions. Brahms, you have noticed in other pieces as well, was very fond of this shifting of values, which proves captivating when played easily, smoothly, flexibly. That's why we should avoid the stiffness inseparable to strict counting.

The pace of the music—whatever the *tempo* or character—must proceed unhampered. After working out the technical part and acquiring full mastery over the text, you ought to forget analysis and give yourself entirely to the enjoyment of these contrasting rhythms which must be "felt"—not emphasized—as the lovely music flows along in all its charm.

No Bach Fan, He!

I am a high school student and I am distressed because I cannot make myself like Bach, and still many other boys play it and like it and they think it is wonderful. Is it perhaps because I do not go right about it? I have played some Inventions in two parts and I find them very dry. Now my teacher has given me the English Suite in A minor, first part, and I feel the same. Could you suggest any works by Bach that would have more chords? Perhaps I would like them better. Thank you very much in advance.

—D. A., New Hampshire.

Bach, dry? How can you say such a thing? But, my young friend, Bach is among all musicians the very one whose works are richest in deep, noble, serene beauty. Take, for instance, the Preludes in E-flat minor and B-flat minor from The Well-Tempered Clavichord: no one can help being moved by the profound, total, exhilarating splendor of those harmonies. Even in the "Little Preludes for the Beginners" you will find admirable pages—lyric, too—like the C minor Prelude "for the Lute." Bach is the most universal of all masters; he can rise to the greatest heights, then come down to earth and enchant us with delicate minuets, charming musettes, alert bourrées.

Unfortunately there are too many—can it be that you are one of them—who fail to discover the proper interpretation and make Bach sound like an exercise. Still we should never forget that when he wrote his music Bach was alive, and very much so. Why, then, not play him in a way that is alive too, taking great-est care of the phrasing, the punctuation, the accents, the rhythmic cadence, the coloring? This is fascinating work, for we know that Bach himself never wrote any indications to that effect and left the whole matter to the discretion and tact of his future interpreters. What an opportunity this is for each one to use his imagination, to work out his own individual conception!

With good musical common sense and much patience in experimenting, Bach's music becomes an inexhaustible source of artistic joy, to youthful students as well as seasoned veterans of the keyboard.

The Little Nigar

Will you be so kind as to give me some information about the piano solo *The Little Nigar,* by Claude Debussy? I would like to know if there is a story connected with it or if the piano solo itself tells the story. Would you please advise me as to where I could find it? Thank you.

—(Miss) J. A., Utah

There is no particular story behind this charming little piece except the following one connected with its publication. When, in the Nineties, Theodore Lack wrote his Piano Method, he asked several prominent composers to write a short number to be included in an appendix. Saint-Saëns, Massenet, Fauré, Widor contributed, among others, and Debussy, who was still a young man, probably thought it an honor to be among such distinguished company.

Later on, in 1933, the publisher of the Lack Method, Alphonse Leduc, awakened to the great commercial value of the piece if it could be printed separately. He arranged for the rights with Lack's widow and asked me to do the same with Mme. Debussy. This once settled, I advised M. Leduc to enlarge it by making a repeat (however you will notice that the "a tempo" coming before the second motive was reprinted by mistake, since the few notes: C-D-F-G in left hand, with B-flat in right hand are not repeated the second time. This has not been corrected yet).

But Debussy had used *The Little Nigar* theme as the English soldier theme in one of his latest works, "La Boîte à Joujoux" ("The Toy Box") published by Durand in 1913. This made trouble, and almost led to a law suit between the two firms. Things were adjusted, however.

I consider *The Little Nigar* as a necessary introduction to *Golliwog's Cakewalk,* for it is in the same idiom but much easier to play. You can obtain it from the publishers of ETUDE.

Make Your Recitals Interesting!

by Karin Asbrand

HAVE you ever yawned through a recital and wished that you were home reading a good book? Have you perhaps gone, much against your will, expecting to be bored, only because your favorite niece, or maybe your own little Susie or Johnny was playing? So have I. I determined, therefore, that if I ever gave a recital it was going to be one that everybody would enjoy enough to want to come again.

The professional musician knows better than anyone else that he cannot afford to permit any of his audiences to yawn. When Mr. Iturbi or Mr. Horowitz go to the keyboard, they must command interest and attention every second of the time, or they know they will be lost to the concert field. The minute Arthur Fiedler raises his baton there is a breathless hush which is not broken until the last note of the orchestra number dies down. When Vaughn Monroe starts to sing, he knows that not only his voice, but his personality and his own enthusiasm must hold the audience from start to finish.

Without any real desire on my part I was suddenly practically "railroaded" into being a piano teacher. I took on Jack, the son of a friend of mine, a lovable youngster, eager to learn how to play. At the end of the year I found myself with nine pupils. The next year I had twenty-six, including a rhythm class of small tots from three to seven who met one hour every week. This little class has been a most interesting and refreshing experience.

The smart teacher capitalizes enthusiasm from the start, and remembers Ralph Waldo Emerson's famous line, "Nothing great was ever achieved without enthusiasm." The great masters all had this enthusiasm, which unquestionably helped them to develop into famous musicians, and no doubt their teachers also had it. Young Charles Gounod was inspired by his mother's enthusiasm. Little Wolfgang Mozart had so much enthusiasm himself that he could not leave the piano alone, even when he was so small he could hardly reach the keys.

The Rhythm Band Helps

My young pupils were all eager little enthusiasts who seemed to enjoy coming for their lessons. I firmly resolved to try to hold this enthusiasm and to keep them enjoying their music from the smallest child, who was three, to the oldest, who was twelve. The rhythm class had half an hour of instruction on the piano, to learn the feel of it, the sound of it, and with the aid of a musical picture book they all learned to play several easy melodies, chiefly by rote, starting with Middle-C. The other half-hour was spent learning to beat time to music by clapping their hands, by beating time with their feet, and with the aid of rhythm instruments. They learned the use of the baton, and how to lead a band. They all took turns in being the leader. They also learned some simple dance steps, and some cute action songs and games in which they all delighted. Musical games kept them from being tired or bored. Several of the older ones learned to play a few simple melodies, so that the others could sing. All in all, it was fun for both teacher and children.

Children need to learn to do things together, hence duets, violin and vocal numbers, rhythm games, and dances are all excellent means of creating love for music. It is amazing what talent can be drawn from a small group of youngsters. Some of the smallest tots have charming little voices and love to use them. They have no inhibitions and enjoy entertaining the group. Among the older children were several potential Deanna Durbins and Bing Crosbys. Eleven-year-old Amaryllis, for example, a young genius who wanted to learn how to do everything, including play the piano and violin, dance, and recite, could be a one-man band at one time, and had to be repressed to keep her from overdoing. She excelled at the piano and played Beethoven's "Moonlight" Sonata at the recital with skill and ardor. Then there was eleven-year-old Joanne whose nimble fingers would have made even a mature pianist sit up and take notice, and whose voice, I am sure, if trained, will some day stir thousands of people.

Even while learning things as dull and trite as scales and exercises a child can experience real enjoyment by seeing how many minutes by the clock it will take him to learn a certain exercise, or how fast and accurately he can learn to play a scale. Frankly, I think pretty pieces are as good practice as exercises, and what a child likes he will always learn more quickly. If any of the children showed a marked antipathy for a particular piece or exercise, I promptly substituted for it something else chosen, preferably, by the child. Scales are, of course, a "must" in any musical program, but they, too, can be made interesting.

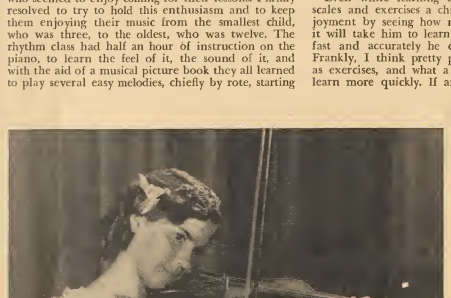


Photo by William Charles

ELEVEN-YEAR-OLD AMARYLLIS PLAYS HER PIECE

Set a Goal

Playing parts of a piece through will give the teacher a child's reaction. Noting a pleased expression steal over his face, lighting up his eyes with pleasure, is sure proof that the piece is perfect. Why make a youngster wade through a long, distasteful piece, when there are so many lovely things to play that will develop technique and skill, as well as enthusiasm and love for music?

At the very beginning of the year I set as a goal for each child, the recitals, one at mid-year and the other in June. Even the smallest child has this goal in view, although the very little people play only at the big recital at the end of the year. To date, there have been three recitals, the first and second in my own home, and the third in the parish hall of one of the local churches. The first one was a small social gathering of parents and pupils. There were nine children taking part, and I knew the parents came prepared to be bored. We had a nice little program which the youngsters put over with confidence and poise, including duets and violin numbers. The second recital at mid-year, also in my home, was crowded to the doors. My living room, fortunately, is very spacious, but the children had to play with people practically sitting in their laps, which isn't easy.

This time, also, the children really entertained their audience, playing with each other, for each other, and solo—not like little automatons who had been mechanically taught to do just that and no more, but as full-fledged little entertainers who really enjoyed performing before an audience. They seemed to take pride not only in their own, but in each others' accomplishments. We finished off with a social—ice cream and cookies for the children, coffee and cakes for the adults. Everybody got together and became acquainted. The parents had a chance to discuss their progeny with each other, how long they practiced, what music they especially liked, and I learned to know both parents and children better. The youngsters, too, got together on common ground, and I had a chance to get some more ideas.

Comes the Big Recital

The secret of the success of any recital is enjoyment, with enthusiasm as the keynote, not only of the audience but of the young performer, because if the child isn't enthusiastic enough to enjoy the experience, then no one else will enjoy it, either. I don't believe that there is any child who will go out of his way to play at a recital or even before an audience, except perhaps the show-off. If a child, however, has learned to play a piece so thoroughly that he is sure of himself and has confidence in his own ability, through the enthusiasm and constant encouragement of his teacher, he will enjoy playing it for other people. The pieces that he is to play, therefore, should always be within his scope, and should also be pleasing to him.

Ten-year-old Teddy, who had played for two years with another teacher before coming to me, refused pointblank to play at a recital. His mother told me that he had never played at one, and never would, and that she would never force him, which was as it should be. I told him frankly that I thought he was a pretty poor sport, and that if I could play as well as he did I would certainly want to play and entertain people. He played at two recitals, and did a very fine job of both performances.

In June came the big recital, which was more in the form of a musical entertainment. The children were all quite excited about it. The program was planned far enough ahead so that each one, even to the smallest tot, knew just what she was going to do and when she was going to do it. There were several novelty numbers by the little ones, a couple of rhythm band numbers, an animal cracker tap by four little maids in costume, a tambourine solo by three-year-old Bobbie in costume, duets, several vocal solos by some of the little girls accompanied by other of the girls, some with violin obbligato by Amaryllis, and violin solos. It ended with a Cinderella musical pantomime in costume, with the children acting out the Cinderella story as it was read, and with others of the children playing and singing the musical numbers. The young performers entered into the spirit of the thing with great enthusiasm. It took time, forethought, and imagination, but it was well worth it.

Nobody had time to be (*Continued on Page* 390)

The Elements of Bel Canto

A Conference with

Ebe Stignani

Internationally Renowned Italian Mezzo-Soprano

by Stephen West

EBE STIGNANI

The meteoric appearance in America of Ebe Stignani proves again that what an artist needs is not heralding and press agentry, but art. Throughout Europe and South America, Mme. Stignani ranks as perhaps the foremost singer of her time. Until 1938, she was known here only by those who make a point of investigating musical trends abroad. She arrived here without fanfare and established herself in her first appearance as an artist of first magnitude. The scope and beauty of her voice, her extraordinary vocal surety, and her compelling magnetism of projection have drawn enthusiastic plaudits from audiences and critics alike. Born in Naples, Mme. Stignani early showed her marked musical aptitude, entering the Naples Conservatory as a piano student at the age of eight. She remained there for nine years, completing the full course of work in piano, theory, harmony, and composition. She had always sung, and joined the Conservatory's choral classes chiefly for her own pleasure. Her voice was discovered when she was fifteen. Instead of dropping piano studies, she finished her course, adding vocal work as a second major subject. At nineteen, she made her operatic début at the San Carlo Opera House in Naples, as Amneris *in "Aida," and the following year appeared as* Eboli *in "Don Carlos," under Toscanini at La Scala. Her performances throughout Italy are the signal for riotous acclaim, and she is equally a favorite in Paris, London, Lisbon, Barcelona, Brazil, and Argentina. Her large and varied repertoire includes the singing of Rossini's "coloratura contralto" rôles* (La Cenerentola, Semiramide, *and so on) in their original keys.* —EDITOR'S NOTE.

MAY I begin by saying that I am not a vocal teacher, and that my conceptions of good singing grow entirely out of my own experience, both as student and singer? If I insist on that point, it is to make quite clear that what may be good for me, vocally speaking, is not necessarily the course for all singers to adopt! On that basis, I am glad to explore the elements of good singing. The Italians have perfected a name and a system for singing well—*bel canto*. Literally, it means, simply, beautiful singing. Let us see what is necessary to make singing beautiful.

First of all, singing must be *natural*. When one speaks of natural singing, the first thought that comes to mind is a complete absence of forcing, in any and every way. That, of course, is true. Any forcing, any effort that involves the least strain on the vocal apparatus (whether it be an effort for range, for power, for endurance, for anything at all) is sure to have an unwholesome effect. Most earnest singers understand this, I think. There are other ways, however, in which the theory of complete naturalness may be applied.

The True Character of the Voice

The most important of these is the early and definite discovery of the true character of the voice, according to its inborn quality. It is impossible to emphasize this sufficiently. What makes it all the more important is the inevitable circumstance that the young singer's voice is classified at the very beginning of her work, when she is least able to come to her own assistance through personal experience. The normal procedure is that a voice is discovered, a teacher is sought, and, according to the teacher's opinion, the voice is trained. It is therefore of the utmost import that the teacher recognize at once the true and natural character of the voice to be developed. I was fortunate in having expert care through this vital stage of work. I have always had a great natural range; before I began vocal study I could reach High C as easily as I could speak! Indeed, in those days I was rather pleased about the upper register of my voice which I was sure was a soprano. My wise teacher, however, thought differently! The odd thing is that, before my voice was trained, its lower tones were not so well developed. Still, my teacher assured me that, despite this undeveloped lower register, my voice was really a *mezzo*. Surprised, I mentioned my upper range—and my teacher waved my remarks aside. The important thing, he assured me, was never range, but inherent color or quality. Despite my High C's, he insisted that I was a *mezzo*, and it turned out that he was quite right! As the gradual development of my voice progressed, the lower tones became firm and strong, and its true character asserted itself. Had I had a less searching teacher, my voice might have been ruined!

As to my actual voice training, I was kept for five years on scales, vocalises, and the "arie antiche" of the Italian repertoire—the early classic songs which fit so easily and so beautifully into the young voice. Not until my basic training was complete, was I permitted to sing songs and arias of the romantic and dramatic nature for which I longed. Variations of scales are excellent drills for the developing voice. By "variations" I mean scales on whole notes, on half notes, on quarter notes, sung up and down; also chromatic scales. Regardless of the range or quality of a voice, care should be taken to develop agility. Here it is good to begin with the scale on eighth and then sixteenth notes. Then there is a valuable exercise built upon six-eight rhythm and consisting of a dotted quarter note followed by three eighth notes, each measure sung on the same tone, and continued up and down the full scale. This not only helps agility, but is excellent preparation for the trill. Best of all, perhaps, are exercises based on the regular embellishments, or ornaments, quite as the piano student must learn them for the proper execution of Bach—mordents, inverted mordents, groups of notes, trills, and so on.

Drill Exercises

While every voice derives benefit from these drills, it is wise to examine well into the individual characteristics of the student-singer before determining the vowel sound on which they are to be sung. Ultimately, of course, every singer must master the free vocalization of every vowel on every tone. At the beginning, however, it is much better to let the student go through her vocalises on those vowel sounds which "sit" most easily and most naturally. I remember that most of my early vocalizing was done on *OH*. The *EE*, *I*, and *A* sounds came later, for me. It is quite possible, however, that another voice might find its best development by beginning on *EE*, *I*, and *A*, and leaving *OH* for later! It is well to remember that the purpose of vocalizing is to limber up not merely the vocal cords, but the *chambers of resonance* as well. Hence, the vowel sounds that bring the voice forward and that open up the chambers of resonance are the best ones on which to begin.

Another element of good singing, of course, is good breathing. Here again, the most natural means of procedure bring forth the best results. The student would do well to clarify her ideas of what good breath control really means! Often the young singer tends to limit "breathing" (the conception, not the act!) to inhaling deeply. Naturally, the inhalation must be correctly drawn and correctly supported—but the art of breathing does not end there! Actually, the secret of a good singing breath is its budgeting—learning just how much breath to take in and what to do with it. With the best of good will, it is quite impossible to tell another person *just how* this is to be accomplished. Only by practice and much experience does one learn —and the learning constitutes one of the major branches of the art of singing! The "trick" (if trick it be) is to take in just the right amount of breath for the singing of a phrase, and to use *all* of it in singing. Drawing in too much breath is quite as harmful as drawing too little! Allowing breath to escape as unvocalized air is quite as detrimental as approaching the end of a phrase with insufficient breath! An interesting thing, in this connection, is that more breath is needed for singing low tones than for high ones. The true, deep contralto must breath more often and more deeply than the coloratura soprano! Perhaps it is for this reason that the high soprano is also usually a slimmer, lighter person than the *mezzo* or the alto—a natural dispensation of Providence! And while we are on this subject, allow me to say that a further means of achieving naturalness in singing is to observe and heed the natural demands of the body—the complete physical organism of which the singing voice is but a part. Every woman wants to look her best, but if it is your nature to be plump—even stout!—let Nature have her sway. Sheer physical resistance has a great deal to do with good singing. So don't tamper with natural resistance by starving yourself, or making your body over into something which Nature never meant your body to be (regardless of her intentions concerning the physiques of other peoples!).

(*Continued on Page* 382)

Singing Before the Microphone

by Crystal Waters

In Collaboration with Annabel Comfort

Crystal Waters is regarded as an authority on radio singing and speaking, and her own work on radio networks has been most impressive. She has helped many aspiring singers to make the most of their potentialities in a practical way. Miss Waters is director of voice and speech at the School of Radio Technique, Radio City, New York, where she teaches classes of budding radio announcers, singers, actors, and actresses. At her own studio she teaches both singing, and speaking for radio, for Broadway musicals, and for concert and opera. These private lessons are uniquely personal, fitted to the needs of the individual pupil. Her students practice frequently before the microphone and listen to their own recordings, for correction and encouragement. —EDITOR'S NOTE.

YOU may have heard yourself sing and wondered why you were not singing on the radio. If you are in earnest about this field of singing, you must become conscious of the demands of radio, and consciously work in that direction.

The most important demand is that of expressing feeling and imagination while singing. Singers have a definite responsibility of arousing emotion in their listeners. Of course you may have feeling and imagination; but are you able to project your emotions to your listeners? This is impossible if you do not have a free vocal production. Plan how you are going to express your feeling, for unless you plan, you may interfere with the correct action of the vocal instrument, and impair the quality of the voice, and consequently, your expressive feeling.

On the radio, only the sound of your voice goes out on the air waves. The twinkle of your eye, or your lovely smile is no help at all. Your voice becomes the bridge from yourself to your listeners. Remember, you have the definite responsibility of arousing their desire to hear you sing, and for keeping their radios tuned into your program. Freedom of voice production makes your expressive feelings sound whole-hearted, warm, and sincere. Keep the voice beautiful, yet expressive, and make everything you say understandable. This is especially important over the radio. Your pronunciation of words should be so deftly handled that all that you sing about is enjoyable to listen to, and easy to grasp.

Your voice may be large or small. It does not make any difference. If your voice is small, the radio sound engineers will enlarge it. If your voice is large, they will diminish the volume. The modern radio will take the sound of a railroad whistle, so don't think that you must sing *pianissimo* all the time. Just be natural, be yourself, expressive of your personality and your own talents. The main thing is to get real feeling into your voice. If you have to sing with a full-toned voice in order to achieve this, do it. Then learn to sing softly, as well as loud, and maintain the full richness of your voice. Singing is nothing more or less than good singing. Obviously, if you have a voice that is freely produced, if you have imagination, expression, personality, and good diction when you sing in concert, church, and opera, you will be all the more successful on the radio. In other words, good singing meets the demands of radio singing. The latter seems to make more demands than concert singing, because radio the physical attributes are useless to cover up the singer's faults. Warmth of expression must be reinforced by a rich, vibrant, mellow voice, musical intelligence, excellent intonation, rhythm, and an ability to read music at sight.

The Sensitive Microphone

How far should you stand from the microphone? Remember, the microphone is like a human ear, and should be treated as such. If you are singing intimately and tenderly, you'll creep up to the microphone, and sing into it as you would into your lover's ear; but this soft gentle voice must be warmed through with vitality, naturalness, and simplicity, plus a human quality that will bring the song to life. If necessary, the engineer at the radio controls will enlarge the volume of your voice. At the other extreme, if your voice is large, or if you are singing the joyous, enthusiastic type of song, you must stand a few steps away from the microphone. This full-toned voice must be produced without the slightest strain. Then, if necessary, the radio engineer will decrease the volume. The secret of success in singing on the radio lies in maintaining an equal voice level, so that the engineer will know on what to count. Sudden explosive, loud tones or consonants shiver the microphone and are gone before the engineer can do anything about it.

The modern microphone can take the shading demanded in the singing of dramatic classical songs; but the shading must be done gradually, and smoothly. Operatic singers stand eight to twelve feet from the microphone in radio theaters, and sing as naturally as though the microphone were not there. On very high climactic tones, the opera singer sometimes moves back a little, and turns the head to one side. Since radio and microphone technique is nothing more or less than artistic singing, it takes the same good voice production and expressive singing for the radio as for public appearances.

You must know how to sing from your lowest tones to the middle tones, and from there, to the highest tones, without a break. You must produce tones that are enjoyable to hear—soft tones that carry—and be able to sing from the softest tone to the loudest, without robbing the voice of any of its quality. All of your personality must shine forth in the beauty of vocal quality that you employ, and in the way you express your words.

Natural Voice Production

My approach to the teaching of tone production for the radio is acoustical. I am convinced that to sing naturally, the singer must conform to conditions which allow the voice and the laws of sound to fulfill themselves. In common with all instruments, the voice, or the vocal instrument, has three elements: (1) a vibrator, (2) a generator, and (3) an amplifier. The vibrator consists of folds of muscles in the upper part of the windpipe. The generator is a rising column of air which vibrates the vocal muscles. The vibrating vocal bands set in motion by the rising column of air generates sound waves. The sound waves are amplified in the surrounding spaces. If you conform to these laws of acoustics, and let these laws of sound fulfill themselves, you will be sure to sound natural and sincere.

The vowels of your words become the voice and music of your songs. To keep your voice flowing with a smooth *legato*, sing from vowel to vowel with equalized resonance. If you are one who vocalizes on *Ah* only, you may find this difficult. Many students have beautiful voices when they sing exercises; but when they sing songs they cannot handle the words.

The research in radio by the Bell Laboratories reveals that the vowels are formed in the spaces above the larnyx. The only movable factors are the tongue and lips. If the position is correct for each vowel, the space back of the tongue and in front of it will form a double megaphone to amplify and beautify the characteristics overtones for that vowel, without the slightest effort from you. Unless you are unusual, when you open your mouth your tongue pulls back and rolls up. This cramps the rear resonance spaces and muffles the voice. It is just as bad to force your tongue down into a groove, for this brings a heavy weight down on the larnyx and again deadens the voice.

For all vowels the mouth should remain open, the jaw relaxed, the tongue relaxed to the front teeth, and the soft palate high without tension. You will find it very profitable to study the tongue positions given by the International Phonetic Association. These positions will guide you in discovering the balance of spaces which will result in the maximum of characteristic resonance for each vowel with the minimum of effort.

The success of your radio voice will depend largely on the equalization of your tonal resonance from vowel to vowel. You can determine this equalization by singing against any surface of wood held at an angle that slants from the front of your mouth toward one ear, and at a distance of six or eight inches. Wood reflects the voice in the same manner that a mirror reflects your face.

The vocal instrument has resonators that change their spaces from vowel to vowel, and therefore produce speech. Other instruments are not capable of this. You can readily see the importance of knowing the right tongue position of each vowel. This not only clarifies the words of your songs, but purifies the vocal tone. Distorted vowels result in breathy, metallic, nasal, guttural, or muffled tones.

A well produced voice has a natural *vibrato*, but no *tremolo*. *Tremolo* and vocal unsteadiness are caused by throat tensions, or tensions in the breathing muscles. These muscles become too stiff and locked, or too weak and shaky. A stiff throat produces a stripped tone, with no *vibrato* or feeling in it. On the other hand, when the throat is relaxed and open, giving the vocal bands freedom to fulfill their function, the voice takes on the natural *vibrato* expressed in the rising feeling which comes up with the breath energy.

Diction for the Radio

Popular singers in the past have frequently used the *vibrato* excessively to express feeling. Today, successful popular singers sing with a steady tone, and a natural *vibrato* which they use wisely and moderately. Nothing eliminates a singer more quickly than sounding artificial or false. The great prizes are naturalness and simplicity. When a singer strives to make or "place" a tone, an artificial sound comes over the air waves. Obviously, you cannot place sound waves. Does a violinist try to place sound waves in the box? No. Sound waves go forth from a vibrating body, like light from the sun, or heat from a fire. They have so much energy within themselves that they radiate in all directions.

Any effort to *make* tones or to get the voice out of the throat, will make the voice sound unnatural. Remember, your vocal bands will always stay in the throat. It is constriction that results in a throaty quality. The throat column is the first and most important resonator. The important thing is to get the tongue *out* of the throat, because it blocks the sound waves and consequently muffles the voice.

Diction for the radio is a particular problem. It not only must be clear and distinct; but the voice must flow freely from vowel to vowel with a smooth *legato*. Vowels are the voice and music of the song, and the consonants must be so well handled that they are clear-cut and distinct; but with as little interruption as possible to the flow of the voice. This demands that your mouth must be open for resonance, and to permit your voice to flow out freely. The tongue and lips must (*Continued on Page* 382)

VOICE

PRESSER HALL
Agnes Scott College, Decatur, Georgia

PRESSER HALL
Bethany College, Lindsborg, Kansas

Theodore Presser

(1848-1925)

A Centenary Biography

Part Twelve

by James Francis Cooke

This is the concluding chapter in the biography of Theodore Presser. It has been a difficult but delightful undertaking to bring together the hundreds of interesting and inspiring characteristics of the dynamic life of the founder of many important movements, business enterprises, and philanthropic-educational undertakings.
—EDITOR'S NOTE.

WITH the passing of Theodore Presser on October 25, 1925, the offices of THE ETUDE were flooded with tributes from many parts of the world. From the greatest to the lowliest his name had become a household word. The thousands and thousands of people who have known Mr. Presser and have benefited from his work would be glad to read these tributes from famous people, appraising his many benefactions. They came from musicians such as Mrs. H. H. A. Beach, Charles Wakefield Cadman, George W. Chadwick (Mr. Presser's old friend and classmate at Leipzig), Dr. Frances E. Clark, Walter Damrosch, Nicholas Douty, William Arms Fisher, Arthur Foote, Ernest Hutcheson, Thurlow Lieurance, Waldo S. Pratt, James H. Rogers, Oscar G. Sonneck, John Philip Sousa, Thomas Tapper, and many others. One letter, however, from the foremost American inventor, Thomas A. Edison, deserves to be reprinted:

"Theodore Presser was unique in the great work he did in bringing music to the masses, and in the promotion of musical interests, through the various national organizations that he founded, and through the establishment of THE ETUDE.

"In view of his great and practical achievements, he has received but scant public recognition, but I trust that his merits may be given more prominence than they have heretofore received, to the end that the American people may give honor to his memory."

Mr. Presser died shortly after radio had been introduced to the American public. He revelled in an ear set which had been presented to him by his employees. After his passing, THE ETUDE inaugurated the first radio program of its kind given in America. The program was given in November 1925 from Station WIP in Gimbel's Store, Philadelphia. It was a memorial program to Theodore Presser, presented largely by the employees of the Theodore Presser Company, assisted by the noted operatic basso, Henri Scott, and Mr. John Luther Long, author of "Mme. Butterfly," who said:

"In the death of Theodore Presser, music in all parts of the world has lost a commanding and helpful personality. He was one of those rare men who choose some one great idea upon which to found success. And his idea was simply—Music. But he was active and important in all of the numberless lines which music touches. THE ETUDE, which he founded, is the greatest and most widely distributed of all musical publications, reaching practically every part of the world."

These and many others wrote sincere and beautiful testimonials of their estimates of the well-known publisher.

In recognition of Mr. Presser's great love for the spirit of Christmas, the employees' gathering of 1925 was turned into a beautiful memorial service, held in the First Baptist Church (now two hundred years old) at Seventeenth and Sansom Streets. The following report of this occasion was presented in THE ETUDE for February 1926:

How happy we would have been if all of our thousands of good friends could have attended the Annual Christmas Services of the Theodore Presser Company, which this year naturally became a tribute to Mr. Presser himself.

On Thursday, December 24th, our business closed for the day at 2:30 P.M. Shortly thereafter a procession of our employees, marching two by two between garlands of laurel, proceeded to the nearest church, which was the First Baptist Church.

Heading the procession, which was two city blocks long, was a brass quartette playing *Adeste Fideles*, the Christmas hymn which Mr. Presser sang a very short time before his death.

There are so many aspects of the life of Theodore Presser that have not yet been discussed that a large volume might be written upon them. Unfortunately, apart from his musical educational comments found in the earlier issues of THE ETUDE, he left few writings relating to his business philosophy. Occasionally, at Christmas gatherings of the employees he would make a short talk. Following is one of these, called "The Three Essentials of Success."

"In every undertaking, however small, there are three elements always present in varying proportion. They are:

"First—the vision, the goal, the spirit, the ambition.

"Second—the energy, the industry to bring the vision into a reality.

"Third—economy of administration.

"In the first we have the higher qualities, the intellectual, the judgment, and faith is present also. Without an aim you can get nowhere. Who would send a ship on the high seas without some port in view? There are thousands of young men drifting aimlessly on the sea of life—starting from nowhere, going nowhere, and landing nowhere.

"Remember, ambition is a complex thing, made up of many attributes of character. Step by step you reach your ambition in life. The whole object of education is to inspire a higher vision of life.

"I cannot imagine a greater boon to a young man than to possess high ideals and purposes in life. Sometimes this high ideal is nothing more than strict performance of duty. Opportunity always comes to the one who performs the daily duties well. You will be called up higher if you perform the task set before you conscientiously, however humble may be the start.

"Only human beings with souls have ambition and inspirations. Animals have no vision beyond existence. Man only has ideals. Everything that exists in this world first pre-existed in the form of a vision, so first of all get a vision, an ideal, a purpose. It will lighten up your whole life. Your face will show it; your every movement tingle with life, and life will be worth living.

"The second in the trilogy of life is energy, industry, work. This is the body. The first was the head. This is the part that gives vitality, life, and force to a vision. Of what use or virtue is a vision without the means of bringing about the reality?

"Naturally, mankind is lazy. We shirk from exertion. In this regard we are like the animals. The only difference between a savage and a civilized man is that the latter works. Don't look for any results without work; drudgery in season and out, with an undying determination to win out. This means constancy in duty, proper fulfillment of obligations, up-to-date equipment, the machinery for conducting and carrying out complicated business enterprises, the executive force to handle the details that go with every business.

"All successful men are hard workers. The Holy Writ says, 'In the sweat of thy face shalt thou eat bread.'"

"Don't expect success without toil, enduring toil—often half a lifetime without any let-up, and even then, to maintain a highly successful career, work is necessary. I consider a (*Continued on Page* 388)

Clarifying the Names of Organ Stops

by Alexander McCurdy, Mus. Doc.

IN the realm of the organ, we might well ask, "What's in a name?" We have all sorts of strange names for organ stops, which are all too confusing to many. What do they mean? Where can we find out what they mean? Why do stops have such strange names? Are there too many names? Why not simplify them?

Organ specifications are becoming so complex that many organists are at sea when they attempt to make a study of them. The nomenclature of the organ is French one day, German the next, and occasionally an English word is used. It would appear that an organist should have considerable knowledge of French and German to be able to understand some of these organ stops. One expects, when playing an organ in the French quarter of Montreal, to find the names of the stops in French, but when playing an organ in a midwestern town, it comes as a surprise to find the stop list in German.

During the Twenties many organs were built with stop names which any business man with a little knowledge could understand. If he understood that a *diapason* was a diapason, that it was "real organ tone," he was ready to play. The Aeolian Company built literally hundreds of organs with specifications that were as simple as it was possible to make them. Sometimes we wonder why this was not continued. In those days a specification might look something like this:

	GREAT		
Low Flute	16′	String	8′
Flute	8′	High Flute	4′
	SWELL		
Bass Flute	16′	String MF	8′
Soft Flute	8′	String F	8′
String PP	8′	High Flute	4′
String Celeste PP	8′	Piccolo	2′
Oboe	8′		
	PEDAL		
Sub Bass	16′	Bourdon	16′
Flute	8′		

The couplers were listed as subs (16′), unisons (8′), supers (4′).

Of course the above organ sounds like it looks. To say that it is nondescript, as far as tone goes, is to make an understatement. Nowadays, fortunately for us, the names are changed, and most important, the whole idea of tone is changed, with the result that we have a finer instrument. The specification today would look something like this:

	GREAT		
Principal	8′	Octave	4′
Flute Harmonique	8′	Mixture	III
	SWELL		
Quintation	16′	Viole Celeste	8′
Rohrfloete	8′	Gemshorn	4′
Viole de Gambe	8′	Nazard	2⅔
Trompete	8′		
	PEDAL		
Sub Bass	16′	Quintation	16′
Octave	8′	Principal	8′
Choralbass	4′		

The usual couplers appear: Swell 16′ and 4′, with unisons off, Swell to Great 16′, 8′, 4′, Great 16′ and 4′, Great and Swell to Pedal 8′ and Swell to Pedal 4′.

Now this organ, if built today by a builder who is sincere, would be anything but nondescript. The nomenclature is different from the first specification, but it really would not make any difference, provided the organ was built by the right man. I doubt very much if a reputable builder would use anything but the nomenclature as listed in the second specification. Otherwise he would feel that his tone was not being properly described.

When Leopold Stokowski was organist and choirmaster of St. Bartholomew's Church in New York City, he evidently could not tolerate the nomenclature which was used in that organ. There are many stories concerning the adhesive tape that he used to place on the drawknobs. It would not be possible to reproduce here the names which he gave some of those stops.

We wonder, "Why not just call a flute a flute, a diapason a diapason, a trumpet a trumpet, or a string a string?" However, there is much more to it than that. With the renaissance in organ building here in America, at least, we find ourselves using the finest examples of tone from the German School of organ building and of the French and English. To describe adequately these stops in specifications and on the knobs themselves, the builder must resort to the use of all sorts of terms. We wish that it could be simplified, but at present at least, until some clever person devises a better way to take care of the situation, it will have to remain as it is. Here is a list of names which I find are unfamiliar to most organists:

Quintade
Prestant
Plein-Jeu
Cor de Nuit
Koppelfloete
Blockfloete
Cymbale
Nasat
Scharff
Krummhorn
Spitz-Principal
Bell Gamba
Fourniture
Zauberflöte
Rauschpfeife
Dulzian
Cromorne
Schalmei
Clairon
Clarion
Sifflöte
Rankett
Montre
Flute Ouverte
Fagot
Chalumeau
Kornett

THE ORGAN IN THE CATHEDRAL OF ZARAGOZA

Note the organ pipes in the center lying horizontally and blowing out toward the congregation. According to Audsley in his "Organ Stops," "This treatment is so common in Spain that it may be considered a characteristic of the important organs of that country."

The above names are being used more and more. They appear regularly in magazines for organists, and they should be more familiar. How many organists, however, know what they mean?

There are not too many ways to obtain information regarding these names and the stops to which they refer. By listening to them at an organ, one can at once tell that a Quintation does not sound like the Quintadena that we are accustomed to hear in this country, or that a Trompete does not sound like the Trumpet built during the Twenties, and which was on high wind pressure.

We must know what to expect when we use a certain stop. In this connection I am most impatient for Dr. Homer Blanchard to complete his modern dictionary of organ stops. It will be invaluable to all of us. In the meantime we can make excellent use of Wedgewood's "Dictionary of Organ Stops." Also George Ashdown Audsley's book, "Organ Stops and Their Artistic Registration," will be of inestimable help.

The latest addition to "organ helps" for all of us is the set of records made by Ernest White, with G. Donald Harrison as narrator on organ tone. The records are by Technichord and are titled "Studies in Organ Tone." They may be procured by writing to the Aeolian-Skinner Organ Company, Boston 25, Massachusetts. Mr. White uses the organ which was in his New York studio. There is an excellent folder accompanying the records which also discusses the specification of the organ and some of the tonal resources.

For clubs and schools, there is a sound moving picture produced by the Casavant Company. This may be borrowed, and information about it may be had from the Casavant Company, St. Hyacinthe, P.Q. Canada.

Organists should hear the Columbia records which E. Power Biggs has made recently, using the Columbia University organ. The organ tone of these records, together with Mr. Biggs' fine playing, provide a thrilling experience for every listener.

A radical treatment of organ pipes is shown in the accompanying picture of the organ in the Basilica del Pilar, in the Cathedral of Zaragoza, Spain. The organ, built in 1579 by Guilleime de Lupé, in addition to having the most elaborate and intricate carvings in the design of its case, is further characterized by having some of its powerful stops placed horizontally—*en chamade*, to use the proper term.

Goodrich, in his book, "The Organ in France," describes it thus: "*en chamade* (from the Italian *chiamata*, a military signal given by trumpets or drums), signifies that the pipes are placed horizontally, instead of vertically. This method is applied only to powerful reeds, as *trompettes en chamade*."

One can well imagine the effect of this to be similar to that produced by the trumpet section of a band or orchestra, lined up in front of the stage, blasting out directly at the audience. "It is to be condemned on all musical grounds," says Audsley in his "Organ Stops."

Wedgewood, in his "Dictionary of Organ Stops," tells of Fan Trumpets which are found in some of the organs in England. France also has several cathedral organs which include this horizontal arrangement.

The Rôle of Tempo in the Interpretation of Choral Music

by Max T. Krone

PERHAPS the most important thing to realize about "interpretation" is that it is not something which is applied last or added as decoration, like icing on a cake. Rather, it is the manner in which the ingredients that make up the "cake" are mixed together with loving care and understanding, to form something beautiful from a combination of elements, each of which is necessary in a certain proportion to the finished product.

Given the same recipe and ingredients, two cooks may have surprisingly different results with supposedly the same cake. Much the same thing happens with musical performances, but to an even greater degree. What is the reason? It must lie within the background of experience and understanding of the two cooks and the two conductors.

We may know that the factors which make up a beautiful choral performance are: *lovely, well blended, and balanced tone; impeccable intonation; good diction; clean attack and releases; vital tempo and rhythm; well-turned phrases; proper dynamics; and a sincere emotional expression of the music and text;* but the way in which we combine all of these determines whether our "cake" will fall flat or rise to be something thrilling to experience.

For example, all of the factors except the last may be taken care of beautifully, but the performance may still leave our audience cold, or they may be impressed only with the technical excellence of the singing. On the other hand, the performance may be sincerely emotional, but because of dragging tempi and erratic rhythms may fail to stimulate our audience.

Musical interpretation is something we can learn only partly from books. The most important part of it must come from our own experience with music and with choruses. It comes from listening to great soloists, chamber music groups, and symphony orchestras, as well as fine choruses. It comes from our own study of voice, piano, or any other instrument, with inspired teachers. It comes from a study of scores and a comparison of the ways in which different artists interpret the same music. It comes from working with choruses, trying out this idea or that idea to find out what will work for us and what will not. It comes from *living*—feeling, loving, despising, knowing elation, dejection, grief, ecstasy, disappointment, success, tragedy, defeat, and victory—from having experienced all these ourselves. If our music is to live, *we* must live.

Tempo refers to the speed at which the beats are taken; meter refers to the way in which these beats are grouped, especially with respect to accentuation. There is nothing in the meter signature itself to indicate how fast or slow the tempo should be. A 6/2 meter might be taken just as fast or faster than a 6/16 meter; a 4/8 meter might be either slower or faster than a 4/2 meter. Up to the eighteenth century the half note was used as the beat note as commonly as the quarter note beat is today, or more so. It was a common practice in the nineteenth century to use an eighth note beat in a very slow movement. Today, the quarter note beat is the most frequently occurring beat note. It can easily be seen from this that the conductor must not guess at the tempo from the meter signature alone.

Tempo is usually indicated in one or two ways; by Italian terms such as *allegro, andante,* and *presto,* and by metronomic indications such as M.M. ♩ = 80,[1] which of course are more specific than the Italian terms.

Besides the Italian tempo indications and the metronomic marks, there are other factors which enter into the determination of the proper tempo. Among these are:

MAX T. KRONE

Dr. Max T. Krone, composer, translator, and editor of more than two hundred choral works, is recognized as one of the nation's outstanding choral conductors.
As co-author of "Fundamentals of Musicianship," the "A Cappella Chorus Series," and other publications, his contribution to the teaching field has been profound and scholarly.
In 1946, Dr. Krone was elected Dean of the Institute of the Arts at the University of Southern California. His activities in this capacity have contributed much to the development of the music program of the West. —EDITOR'S NOTE.

1. The Text. The text in vocal music not only indicates the spirit of the composition, but often gives us a good clue as to the proper speed. For instance, what tempo does each of the following lines suggest to you?

Twilight, and evening bell, and one clear
call for me.
Glory, and love to the men of old!
Come and trip it, trip it, trip it.
More swift than lightning can I fly.

We must beware, however, of letting words or phrases that might of themselves suggest *changes* in tempo lure us into making them if they cannot be justified *musically.* Soloists frequently indulge in such distortions of the rhythm, tempo, and meter in the name of interpretation. They are also likely to do the same thing in order to hold some tone that they feel lies well in the voice, in order to impress their audiences with their tone production. Such distortions of the music for vocal and textual reasons always have been and always will be anathema to conductors and musicians generally.

2. Short and long notes. A good rule is for us not to choose a tempo which is so fast that the fastest or most difficult passage cannot be sung clearly and distinctly, or so fast that the melodic beauty of every part cannot be brought out clearly. Conversely, we must not choose a tempo which is so slow that the longest notes are dragged out to the point of destroying the flow of the phrase.

3. Our judgment. The validity of this criterion, of course, depends upon our musical maturity, musical background, and experience.

4. Tradition. There are certain works, such as the *Chorale* from the third act of Wagner's "The Mastersingers of Nuremburg" which have definite, traditional tempi.[2] When conducting a work of this kind, we must be sure we are acquainted with such traditions. Fortunately, this is not so difficult today, even in isolated communities, with recordings and radio performances of great works so plentiful.

General Rules

There are also a few general rules concerning tempo and rhythm that the conductor must keep in mind.

1. Changes in tempo. We must avoid making changes in tempo, unless there is a good, musical reason for making them. Rhythm is something we *feel* in our bodies. A rhythmic recurrence of beats sets up a corresponding muscular rhythm within us, either consciously or subconsciously. If the tempo of this rhythmic pattern is changed suddenly, the effect is an unpleasant one, similar to that produced on us by a sudden stopping or starting of a bus or streetcar. We must remember especially in a *ritardando* that each beat must be slower than the preceding one. This means that the *ritardando* must be started almost imperceptibly, otherwise the phrase will fall apart rhythmically before the end is reached. *Ritardando* really means "slower, later on." Conversely, *accelerando* means "faster, later on." Each beat must be a little faster than the preceding one, so we must not start speeding up too soon, or too rapidly.

2. Tempo after a ritardando. After a *ritardando* be sure to return to the original tempo, unless otherwise indicated. The tendency is to return to a tempo a little slower than the original. If several *ritardandi* occur in a composition, the result is that the tempo becomes slower and slower.

3. Tempo and dynamics. We must not slow up at a *piano, pianissimo,* or *diminuendo,* unless it is indicated; likewise, a *forte,* or a *crescendo,* must not be speeded up, unless it is so marked. This is a very common practice and one to be assiduously avoided.

4. Keep it flowing. This applies to rhythm at any tempo. Rhythm is the lifeblood of music. If it is sluggish, or if it jumps from one beat to the next instead of flowing through the whole phrase, the composition will sound sickly and dull. There must be a feeling of continued pulsation throughout. The consonants do the brunt of the work here, much as the tongue of a trumpet player does in his performance. Vowels are difficult to perform rhythmically; that is the reason it is necessary to use the aspirate *h,* before each note of a passage performed on a single syllable.

5. Keep it steady. A great (*Continued on Page* 356)

[1]M.M. refers to Maelzel's metronome, from the name of the inventor of the instrument. Johann Maelzel developed the metronome in 1816, so you may know that any metronomic indication printed on music published before that time was probably placed there by a later editor, not by the composer.

[2]Wagner, in his book, "On Conducting," says that it is unnecessary to indicate an exact tempo in a score, since a talented conductor will find the right one anyhow and an untalented conductor never will find the right tempo even if it is printed in the score! After "Tannhäuser" and "Lohengrin," he left no exact tempo markings on his scores, but used general terms such as *slow, heavily, fast, faster,* and so on.

Bassoon Clinic Series

Part Four

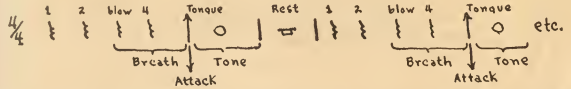
by Hugh Cooper

Bassoonist, Detroit Symphony Orchestra

Attack, Articulation, and Upper Register Fingering

IN the previous article, I dealt specifically with bassoon tone conception and production in the basic register. At some time during the early phase of tonal development it is desirable to introduce the proper conception of attack. Successful attack, like successful tone production, depends to a large degree on proper breath intensity. Breath intensity is the basic element in producing a definite, precise, and clean "attack;" the tongue acts only as a valve to insure proper placement in relationship to an existing beat. A tone can be started with the breath alone, but no amount of tonguing without breath will ever produce a musical sound. To impress upon the student the need for breath intensity, I use a very simple exercise, superimposed on a four beat measure. It consists of using the first two beats to prepare the embouchure and fingers, the third and fourth beats to build up playing pressure while the tongue seals the reed opening, and on the first beat of the following measure the tongue is drawn away quickly, thus allowing the air to pass through the reed; thereby, producing an attack. (See Illustration No. 1). All components of a good attack are prepared at least two beats before needed, and in this position, await the tongue to be withdrawn.

Illus. 1.



This approach teaches the student that he must *prepare* for an attack and not merely try to make an uncontrolled spurt of air reach the reed at the same instant an equally uncontrolled tongue is striking it. It is most important that we make sure the student is really blowing and building up pressure during the two silent beats, and that no air is going through the instrument. *The playing pressure must be there before the tongue is withdrawn.*

This exercise should be practiced on each tone as it is introduced to the student, repeating the preparation and attack on each note until a minimum of five perfect attacks can be produced in succession. Insist that the student maintain a rhythmic beat while he is doing this, so that a feeling of exact placement will develop along with a surety of attack. Be extremely careful in the beginning to analyze each attack carefully, so that existing faults may be eliminated before they become deeply ingrained in the student's playing habits. Distributing the various aspects of preparation and attack over several beats enables the teacher to place the blame for poor attack where it belongs. As the student becomes more proficient in building up the proper breath intensity of each individual tone, the length of time needed for preparation may be cut down accordingly.

Illus. 2.

Marcato Articulation

Any discussion of attack leads directly to the subject of "articulation." "Articulation" is simply a series of related attacks demanding just as much breath intensity for proper execution as the single "attack." In reality, there are two basic types of articulation used on bassoon, the choice depending on the speed and character of the composition. These two types are distinguished not so much by the attack itself, but rather by the method used in the spacing or ending of each note.

In the first type of articulation, I shall discuss this pitch variance as rectified by the embouchure. For want of a better name I shall call this the "marcato articulation." In general, this first type consists of coördinating individual impulses of increased breath intensity with a relaxing of the embouchure; as the breath intensity decreases, the embouchure tension increases; when the two tensions are equal, the tone stops and we are ready to prepare for the next attack. (See Illustration No. 2). The mechanics of this type of articulation are quite obvious to an observer watching a fine bassoonist play "marcato" in the low register; as here the adjustment must be so great that his whole jaw moves, dropping down to receive the initial blast of air and closing again as the breath intensity is diminished. In the middle and upper registers the same effect can be obtained with a minimum of jaw movement. Naturally, there is a limit to the speed at which one can coördinate embouchure with the breath and tongue.

Beyond the tempo limitation of the "marcato" style, the *staccato* spacing effect is produced by the tongue. In this second type of *staccato* the breath intensity is consistent, as if in a *legato* passage, only the tongue's rapid stroke cuts into and momentarily stops the vibrating reed. The minute length of time the tongue rests on the reed before being withdrawn gives us the same relative spacing as the "marcato" type does at slower tempos. (See Illustration No. 3). Actually the fast *staccato* is really a *legato staccato* taken at a fast tempo; therefore, when practicing this second type at slow tempos, play them in a *legato staccato* style gradually increasing the tempo. Never permit the student, when practicing fast *staccato* passages in a slow tempo, to use the marcato type articulation, even though it does give the desired effect at the slower tempos.

In conjunction with these two basic methods we may combine the use of various syllables for the actual tongue stroke which puts at our disposal an almost unlimited number of effects. The syllables range from the sharpest *tut* to the softest *lu.* However, a *du* syllable produces an attack definite enough for most *staccato* passages and one needs to utilize the *lu* and *tut* syllables only on rare occasions for special effects.

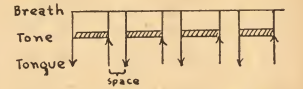
One must remember that regardless of what syllable is used, it is the withdrawal half of the stroke which is the important motion. Many students are under the false impression that it is how they strike the reed that determines the attack; this is obviously false for no attack can take place until the tongue has left the reed. The rebound stroke determines the nature and placement of any attack or articulation.

This fact in itself should prove to a student that the *tongue must be on the reed prior to a single attack* or before each note of a series of articulations. No fine performer on any wind instrument jumps at his instrument when the stick comes down; rather, he is ready to play *on the preparatory beat!*

After developing a reasonable degree of control while articulating single tones, the next step is to coördinate the tongue with the various finger patterns of scales and arpeggios, and here again, a feeling of rhythm is of prime importance. The fastest tongue is of little use if it is not controlled rhythmically. Unless a student can tongue a rhythmic pattern accurately on a single note and slur a scale to the same rhythmic pattern, it is useless to try coördinating the two. An approach to this problem, such as shown in Illustration No. 4, offers one means of solving it in as simple manner as possible. With this I shall leave the related problems of attack and articulation and proceed to one of the weakest phases of public school bassoonists; namely, *the upper register.*

At least fifty per cent of the high school bassoonists in this country cannot play above G (the third added line above the bass staff), in spite of the fact that many of the scores for school bands and orchestras contain bassoon passages beyond such range. I have asked many students what they did when confronted with

Illus. 3.

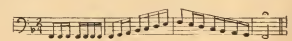


Fast Staccato Articulation

high passages and their answer was, "Nothing. Just held my instrument." These students were as capable of playing in the upper register as other students; they just had never been taught how to master the tones in the upper register. I wonder just how many music educators reading this article could give a competent answer to the following question: "How do you finger high Bb on a bassoon?" I think that is a perfectly legitimate question for a student to ask an instructor, but I wonder how many legitimate answers he would get.

There is no reason why a student who is capable of playing in the low and middle registers of the bas-

Illus. 4.

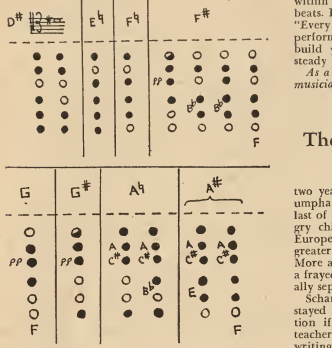


soon cannot play in the upper register. In fact, many of the upper tones are easier to produce (with the correct fingerings) than some of the notes of the lower register. After students have spent three or four years developing a misconception that the upper register is too difficult for them, it is quite hard to convince them otherwise. *Almost everyone fears the unknown.*

Again, I feel it is the duty of every music educator who has even one bassoon in his organizations to know how to teach the instrument, especially fingerings, which are simply a matter of memorizing a few

symbols. The student can not play it until you first of all *teach it*, and then demand results from your teaching. I am submitting a set of the accepted basic fingerings with this article for the upper register of the bassoon. This set is not complete, as space will not permit a detailed explanation of all the possible alternate fingerings and their usages. However, these fingerings will give your student a complete range chromatically to the D♯ sounding on the 4th line of the treble staff.

Illus. 5.



Note: Add low E♭ key to E♮ and all tones above for resonance.

In addition to the correct fingering, one must remember that these tones are derived from the second series of harmonics; and to make them sound as resonant as the lower octaves, the breath intensity must be proportionately greater. If the student is allowed to produce these tones with little breath intensity, relying solely on lip tension, the sound will be thin and invariably sharp. A relaxed embouchure is just as important in this register as it is in the basic register.

We should approach the upper register gradually by introducing one or two new fingerings each week, observing any undue lip pressure until the whole bassoon register has been covered. The whole process of extending the student's range should take less than a semester; then you can spend the remaining years developing him musically, instead of mechanically.

If our discussions have proven to be helpful, I am pleased. Should any of my readers wish to write me in regard to problems presented in the course of these discussions, I would welcome their communications. In the meantime, I trust that all teachers of music who, have contact and associations with bassoonists will give heed to the development of the players of this wonderful instrument.

The Rôle of Tempo in the Interpretation of Choral Music

(*Continued from Page 354*)

artist often gives us the impression of great rhythmic freedom, for example, in the *rubato* of a Chopin Prelude or Nocturne. But, if we analyze the rhythmic flow, we will discover that he really maintains a cumulative, steady rhythm and secures the effect of freedom by holding back a little here and speeding up just a little there, to compensate for it, but always within the framework of the steady procession of beats. Bruno Walter once expressed it this way to us, "Every measure is different in length in a musical performance, but not *noticeably* so!" In other words, build your rhythmic nuances like waves upon the steady pulse of the tide.

As a man is known by the friends he keeps, so is a musician known by the tempi he keeps.

The Story of "Schani" Strauss

(*Continued from Page 343*)

two years Father Strauss took his orchestra for a triumphant tour abroad, Mother Strauss pawned the last of her wedding trinkets to buy milk for her hungry children. On his return, with the plaudits of Europe ringing in his ears, he was accorded an even greater ovation in Vienna. Life glittered for him. More and more he was seen with Emilie Trampusch, a frayed beauty of checkered background who eventually separated the Strausses.

Schani lived each day for his music and would have stayed up all night working on theory and composition if his mother had not interposed. When his teachers tried to dissuade the fifteen-year-old boy from writing the "popular" music of the day—polkas, quadrilles, waltzes—he rebelled. "Why should I write symphonies?" he stormed. "Some day the world will dance to my waltzes."

A Race for Popularity

As the year 1849 opened, the young musician was rapidly realizing his boyish boast. Ever since his momentous début, five years previous, he had matched his father's every move. If his father brought out a new dance one night, he composed a smash hit for the next. While his father composed for the imperial First Bürger regiment, he wrote for the democratic Second Bürger regiment. Each year the quarrel had increased in bitterness in spite of attempts at reconciliation. Then the unexpected happened.

At one of the senior Strauss' widely advertised concerts, his bow snapped. Extremely superstitious, he regarded the accident as an omen of impending misfortune. Two months later, September 25, 1849, he died from the scarlet fever he had contracted from one of his little daughters.

Schani Strauss was now in line to become Vienna's musical dictator. But in spite of the acclaim of the last five years, loyal members of his father's own personal orchestra at first refused to accept him, even voting to disband. Finally his mother and Amon worked out a compromise. It was a happy day when Amon came to him bearing on a cushion his father's baton, symbolizing his acceptance by the orchestra.

One year later Johann Strauss, King of Music, ranked only second to Francis Joseph, King of the Austro-Hungarian Empire. "Vienna has three sights for the newcomer," ran a popular saying of the day. "Kärntnerthor Theatre, St. Stephen's Cathedral, and Johann Strauss."

From his facile pen poured hundreds of waltzes, polkas, and quadrilles, plucked magically from the air, from the song of birds, from life around him. Vienna was dance-mad. Its delirium spread to Russia, where Strauss conducted ten successive seasons.

Composing, rehearsing, introducing Sunday afternoon concerts in the *Volksgarten*, dashing to five different places to conduct . . . with a new waltz ready for the next performance—it was not long until Strauss was on the verge of a nervous breakdown. Both he and his mother (who acted as his manager) agreed that a new leader must be procured. But only a Strauss could conduct Strauss music.

In the emergency they turned to the second brother, Josef. He too, had studied classical music, but his father's opposition had finally forced him to take up science. "Become a dance band leader?" he scoffed. "Never!"

But he reckoned without his mother and his brother. Soon he was conducting one of the Strauss orchestras and seriously studying composition. As his natural talent developed, many prophesied a brilliant career, but always he was overshadowed by Johann. In spite of a late start, during the remaining seventeen years of his life he composed more than two hundred eighty pieces of music.

Music by Strauss was in so much demand that the youngest brother, Eduard, was prevailed upon to abandon his diplomatic career. Like his two famous brothers, he had studied with Amon and wrote dance music. Although he was the least musical, "der schöne Edi," as the Viennese fondly called him, was noted for his tact and executive ability.

Streams of Melody

Soon Vienna was flocking to the Casino where the three brothers often conducted their orchestras simultaneously. They even composed together (their *Pizzicato Polka* is still a favorite), although the teamwork of Josef and Johann was the more finished. Gradually Johann withdrew from the grind of frequent public appearances and spent more time composing.

His new waltzes, "symphonies for dancing," flowed from his pen with remarkable fecundity. One of the most popular waltzes ever written, *The Beautiful Blue Danube*, was composed in 1866 for the Vienna Men's Singing Society. This work brought Strauss about seventy-five dollars. When it was not too enthusiastically received, he threw the manuscript into a drawer and promptly forgot about it. The following spring he conducted the International Exhibition at Paris, and needing a new waltz, dusted off *The Beautiful Blue Danube*. Overnight it created a furore. Soon millions of copies were sent to all parts of the world.

Up to the year 1870, the forty-five-year old composer's musical and personal success had been phenomenal. Then death struck. First his mother, who had been the mainstay in the family organization, followed by his brother Josef.

By this time the Waltz King's fame was so great that America demanded a sight of him. He was offered one hundred thousand dollars plus travel expenses, if he would conduct a series of concerts at a monster Jubilee in Boston under the leadership of Patrick S. Gilmore. When he arrived he met the same enthusiasm he had received in Europe. Women clipped locks of his hair; cut threads from his suit.

Strauss made his American début June 17, 1872, before an audience of a hundred thousand people. "Twenty thousand singers were on the platform," he wrote to a friend. "In front of them was the orchestra with its hundred assistant conductors. A cannon shot was the signal for me to conduct *The Beautiful Blue Danube*. There was no possibility of an artistic performance . . . only a blare of noise such as I shall never hear again."

Following his American visit he composed the best known of his sixteen operettas—"Die Fledermaus." His latter life was saddened by the death of his wife, Jetty, and by his short-lived second marriage. After his third marriage, he gradually retired from Vienna's night life.

However, in 1894, when Vienna celebrated the fiftieth anniversary of his first appearance, he participated in the week's festivities, receiving congratulatory messages and gifts from all over the world. America sent him a silver loving cup, with the name of one of his famous compositions engraved on each of its fifty silver leaves.

On June 3, 1899, the great Johann Strauss died at the age of seventy-four. He was accorded a public funeral such as is generally reserved for reigning monarchs. At the head of the long procession friends carried his violin on a black velvet cushion, its torn strings hanging down.

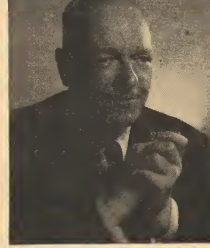
With his death the famous Strauss orchestra entered its twilight years. Eduard (*Continued on Page 388*)

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



Intensity in Tone

"I am a sixteen-year-old violinist and am studying the Max Bruch Concerto in G minor. I am also studying the '24 Caprices' of Rode and the Gavinies 'Studies.' People say I have a good technique, but some say I do not play with enough intensity. How do I go about getting intensity in my tone?" —A. C. C., California.

To begin with, no one can "go about" getting intensity. It is a quality that must have its roots deep within the player. One must feel the need to express certain emotions intensely; when this need is felt, the expression will usually be adequate.

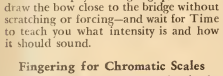
I can tell you the technical means by which an intense tone is produced on the violin. But mere acquirement of these means would not necessarily result in intensity. It might easily result in an unpleasantly hard tone.

The mechanics of intensity are simple enough, and the responsibility for them is divided about equally between the left and the right hands. There must be a strong, nervously-intense finger-pressure—not a heavy, lifeless pressure—that lasts for the full duration of every note. Coupled with this there has to be an even, fairly rapid, and not too narrow *vibrato*, which must be alive to the very end of each note. As for the right hand, its job is to keep the bow moving close to the bridge, with not too much pressure, as long as the maximum intensity is required. Remember that the pressure of the fingers on the string must always be stronger than the pressure of the bow.

If I were you, I would not worry about playing intensely. If you strive for intensity without feeling that vital inner urge, you will be adopting a mode of expression that is at present foreign to you. It would be like wearing someone else's coat! Develop your finger grip, learn to draw the bow close to the bridge without scratching or forcing—and wait for Time to teach you what intensity is and how it should sound.

Fingering for Chromatic Scales

"Will you please tell me which is the preferred fingering in Carl Flesch's 'Scale Studies' for chromatic scales? The two given for C major are:



They both are inconsistent as to order of positions, although the bottom one seems the worst." —Miss Y. W. S., North Dakota.

There are various opinions regarding the best fingering for chromatics, a fingering natural to one player often being difficult for another. For that matter, individuality of technique plays a big part in the selection of any fingering.

For the first position, the lower of the two fingerings you quote is gradually replacing the upper in general use. There is a good reason for this: the lower fingering gives much greater technical clarity when the tempo is rapid. The one disadvantage is that it takes some time to learn. The upper fingering has been in use for very many years and is to be found in all but the most modern editions.

No general trend is noticeable with regard to the higher positions. Both of your fingerings are widely used, as is a third one: 1, 2, 2, 3; 1, 2, 2, 3; and so on, beginning on G-sharp on the E string. Descending from the High-C, this fingering is 4, 3, 3, 2; 3, 2, 2, 1; 3, 2, 2, 1; and so on. And there are a number of combinations of these three systems that can be used. For my own part, I prefer your upper fingering in the ascending scale from the G-sharp, and the third fingering when descending. But many experienced violinists would not agree with me.

For chromatic scales in triplets, there is something to be said for the 1, 2, 3; 1, 2, 3, fingering (descending: 3, 2, 1; 3, 2, 1.). The finger pattern follows the rhythm of the music and so allows the player always to know where he is. On the other hand, this fingering tends to over-emphasize the triplets and therefore to hinder a perfectly even performance of the scale.

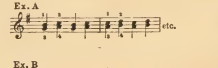
You can see that it is impossible to say with authority which fingering above the first position is the best. There is so wide a choice that it is better for each player to choose for himself that which comes most easily to his hand. But once he has made a decision, he should stick to it.

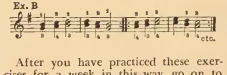
More on Relaxation

". . . My first question is about some remarks of yours on relaxation in ETUDE this month (February). You say about practicing four-octave scales that 'the hand should be allowed to creep up and down the fingerboard almost limply, no effort being made to exert an intense finger-pressure. This method of practicing permits the joints and muscles to remain relaxed while they form habits of correct playing.' Would this method work with other kinds of difficulties? My hand stiffens when I have to play thirds, and try as I will, I cannot overcome this. My second question is about studies. In the same copy of ETUDE you gave a list of study books as far as Rode's 'Caprices.' What should come after Rode? Paganini, of course, but what else?" —Mrs. L. H. A., Wisconsin.

(1) Regarding your trouble with thirds, my first thought is that somewhere along your course of study you practiced them too fast and not systematically enough. And perhaps you continued practicing them when your hand was tired, thus developing a tendency towards chronic tension. But you can certainly overcome this condition if you go about things thoughtfully and patiently. Re-read the last two paragraphs of the article you quote; you will find in them suggestions for mastering any difficulty that puts an unusual strain on the hand.

To get rid of the tension that occurs when you play thirds, start with the simplest exercises, such as the following, and play them with a light finger-grip, a relaxed arm, and very little bow pressure. Above all, play them slowly.





After you have practiced these exercises for a week in this way, go on to scales in thirds, still slowly and limply. When you have worked on these for a week or so, you will probably feel that your fingers are making their required motions quite naturally and easily. And you will certainly be very tired of the wishy-washy tone you have been producing. Try, then, for a more concentrated quality. Remember, however, that this quality must come primarily from increased finger pressure, and only secondarily from the bow.

But don't exert your full finger-grip just yet. Patience, again! Be content with a *little* more pressure. If you feel no fatigue after playing for a few minutes, increase the grip a little more. But still with a very light bow. At this stage, a heavy bow pressure will almost certainly cause you to tense your left hand.

From the scales, you should go on to the exercises in thirds in Ševčik's "Preparatory Double-stop Studies." From these you can go to the sections devoted to thirds in his Op. 1, Part IV. Until you reach these last exercises, make no effort to use your full finger-grip. And by all means, still play the thirds slowly.

One frequent cause of tension in the playing of thirds is a faulty shaping of the hand in the first three positions. The thumb should not be sticking up on the G string side of the fingerboard, but should be lying back along the underside of the neck, and the hand should be sufficiently far around to keep the knuckle-joint of the first finger from touching the neck. A minor third between the fourth and second fingers in the first position is very awkward interval to play accurately, and it can be consistently achieved only if the hand is shaped as I have described.

It may take you a month or six weeks to carry through the course of study I have outlined. However, if you go along unhurriedly, I am sure you will find that at the end of six weeks you can play an extended passage of thirds with ease, and with considerably more facility than you have hitherto thought possible.

One word of caution: Don't over-practice those thirds. Fifteen to twenty minutes a day, with frequent short rest periods, is sufficient time to spend on them.

(2) As for study material to follow the Rode "Caprices," there is not a wide range of choice. But the material available is ample for the building of a solid and brilliant technique.

Only a student of exceptional talent can go straight from Rode to Paganini, and even this fortunate one would be better advised to use a stepping stone or two. After Rode, the normally gifted student should be given the "20 Brilliant Studies" of Dancla, then Op. 35 of Dont, some of the "Artist's Studies" of Mazas (especially the bowing studies), the "First Thirty Concert Studies" of De-Beriot, Op. 123, the "Eight Etudes-Caprices" of Wieniawski, "L'École Moderne" of Wieniawski, and finally the Paganini "Caprices" and the "Six Polyphonic Studies" of Ernst.

At all stages of advancement it is well to let the study books overlap. That is to say, after a pupil has studied Kreutzer thoroughly, let him review the more important studies while he is working on Fiorillo. Then review Fiorillo while working on Rode. And so on. Among other advantages, this approach tends to develop fluency of technique. Furthermore, it keeps the student working on studies of varying musical and technical style. In the outline I gave in February, and here in the preceding paragraph, no two consecutive books have the same technical or musical approach. This is important in the development of a well-rounded violinist.

A Spiccato Bowing Problem

"I have a problem in the teaching of the *spiccato* on which I should appreciate your help. I can teach my pupils to make a good *spiccato* on repeated notes, but when they have to combine the note with each bow stroke, they lose it. I have tried out a number of ideas, but none of them seem to work. I shall be glad for any suggestions you can give me." —H. B. L., Kansas.

You are up against the crucial difficulty in teaching the *spiccato*: the coordination of fingers and bow.

If a student has been trained to use his wrist freely, it is usually not very difficult for him to acquire a satisfactorily rapid *spiccato* on repeated notes—the trouble comes when he must play a different note with each bow stroke. There is just one answer: easy notes and a fairly slow, controlled *spiccato*.

It is possible that your pupils have been trying out their newly-acquired *spiccato* on studies or solos requiring too much attention to the left-hand technique, or, just possibly, they have been trying to coördinate their fast *spiccato* with their fingers. Little progress can be

(*Continued on Page 386*)

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus.Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

Assisted by

Professor Robert A. Melcher
Oberlin College

About Double Notes

Q. 1. In the June, 1947 ETUDE there is a composition, *Legend of the Waters*, in which double notes are used, and I should like to have you explain how they are to be played.

2. Is the book "Harmony for Eye, Ear, and Keyboard" more instructive than the "Robyn-Hanks Harmony Books," and how much does the former cost?
—Mrs. M. D.

A. 1. The "double notes" indicate that the note so printed belongs to both melody and accompaniment, so the player holds the key down after striking it so as to allow the melody to continue to sing, while at the same time his other fingers play the broken-chord accompaniment.

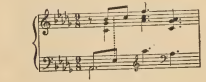
2. I cannot compare the respective merits of books or other materials in this department. Actually no one can do this satisfactorily for it often happens that a book which is exactly right for one pupil is entirely unadapted to the needs of another. The best way is to examine both of them and then decide which one fits your needs the better in the case of the particular pupil you have in mind.

Two Against Three

Q. 1. In the sixty-fifth measure of *Clair de Lune* by Debussy, should the eighth note in the bass clef be played on the count of two or three?

2. What does the word "lassan" mean?
—J. M. P.

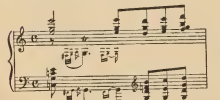
A. 1. The eighth note in the left hand should come exactly half way between the second and third counts.



2. "Lassan" or "Lassú" is the term applied to the slow part of certain Hungarian dances, particularly the Csárdás. "Friska" or "Friss" is the fast part. In native Hungarian dancing, these two alternated at the will of the dancers, who gave a sign to the musicians when they wished to change from one to the other. These terms were used by Liszt in his *Hungarian Rhapsody No. 2.*

How Would You Play It?

Q. How would you play the third count of the following measure from Chopin's *Nocturne, Op. 48, No. 1*?
—Mrs. H. D. S.



A. In most editions the sixteenth note, G, does not appear on the third beat for the right hand. In any case it would not be struck again, since it is tied to the preceding G which completes the trill. Simply play the trill on the dotted quarter G for a beat and a half, ending with the grace notes as indicated. Then play the octave G in the left hand on the third beat, striking only the lower of the two notes, and at the same time play the chord E-G-E in the right hand. To facilitate this leap, the grace notes, F-sharp and G may be played quite deliberately, and the G's sustained by the pedal.

Can a Hard Action be Lightened?

Q. I have an old piano which has never been used much, partly because it has such a hard action. We like its tone, but the action is so stiff that it makes my hands ache to play on it for very long.

Will you also tell me whether I can get a correspondence course that would help me to improve my playing? I was told that I could never be a concert pianist because my hands are too small and light, but I would like to increase my knowledge and skill for my own pleasure, and also because I am now teaching my own four youngsters.
—Mrs. A. W.

A. Upon receipt of your question, I wrote to my friend, Leon Dumbrille, telling him about your piano. This man is an expert piano tuner and repair man, and I have just had a reply from him in which he states that pianos of that particular make always have stiff actions, and that there is not much that can be done about it unless the tuner is also an expert repair man, and even then there is no certainty that the action will be materially improved. He makes some suggestions, but since you seem not to have a repair man available, there is no use in giving them to you. And anyway, if you ever get a man to work at the instrument he will know what to do—if anything.

As for correspondence courses in applied music, my feelings are mixed. In general my attitude is that music cannot be taught effectively by mail; and yet there seem to be a good many persons who get something out of such courses. On the other hand, there are many more who get considerable help from the packages of "On Sale" music that are sent out by the Theodore Presser Company and by various other music publishers and music dealers. Such packages are accompanied by a "Guide to New Teachers," and if you decide not to take a correspondence course my suggestion is that you ask the publishers of this magazine to send you a package of piano material ranging in difficulty from first grade to about fourth, and requesting them to include in the package the "Guide" referred to above. Play over the easier material, select some to use with your own children, keep a certain amount of the third and fourth grade material for yourself—and send the rest back. Now put yourself through everything that you have kept, requiring yourself to play each exercise or piece absolutely perfectly, observing all fingering, tempo, and dynamics signs, pedal indications, and everything else on the page. If you come to the point within six months where you can play even the fourth grade material absolutely perfectly, you will have had a "course" that I believe to be equal to or better than the usual advertised correspondence course—and it will have cost you less!

There followed a note from Kenneth Van Campen of New York, enclosing an advertisement which he had clipped from a New York paper in which it was stated that a representative of "English Craftsmen" would be glad to meet persons interested in hand-made period replica furniture, *including harpsichords and clavichords.*

This was followed a day or two later by an indignant letter from John Hamilton of Wenatchee, Washington, scolding me a bit for not knowing that John Challis of Detroit is carrying on "tremendously important work" in building harpsichords and clavichords. Mr. Hamilton states also that "others in this country, notably Julius Wahl of Los Gatos, California, are carrying on important work in this field." He also implies that the Pleyel firm in Paris has resumed manufacture.

I am grateful to these three gentlemen for their interest, and I hasten to pass on the valuable information they have given me to the readers of this department. I might add that I have just returned from a lecture trip to the Far West, and that in California I met a man who had never happened to hear a clavichord until a week or so before our conversation. He told me that he was delighted with the way Bach sounded on this instrument, that he felt he had never really heard Bach before, and that he planned to purchase a clavichord for his own use. I myself had the good fortune to hear a recital by Arnold Dolmetsch and some of his family at Oberlin many years ago, and of course I have heard Landowska and other modern performers and have always been charmed by the tonal effects produced by these "ancient instruments." So I hope no one will have gathered the idea that my first reply was in any sense an indication of any lack of interest on my part.—K. G.

More Information About Harpsichords and Clavichords

In the January 1949 ETUDE one of the questions that appeared on this page was whether such instruments as harpsichords and clavichords are at present being manufactured. My answer was that a limited number were being made before the War, but that I did not know whether manufacture had been resumed since its close.

The ink on the January issue was hardly dry before my friend Robert Melcher (who often helps me to find answers to questions that trouble me) informed me that not only are "early keyboard instruments" being made, but that some exceptionally fine specimens are being turned out in the very state in which I now reside (Michigan).

About Counting Aloud and the Metronome

Q. In the May, 1947, issue of ETUDE a reader asks for information about counting aloud and other matters connected with teaching rhythm, but neither the person who asks the question nor you mentions the metronome as a positive means of obtaining even time. Do you not believe in metronomes?
—J. V. B.

A. Counting aloud has its place in elementary music study, although it should be discontinued in the case of any piece or study just as soon as the pupil has learned to play this composition with accurate rhythm. Even advanced performers often count aloud for a measure or two when they are working on some spot that is difficult rhythmically. But they stop counting aloud just as soon as the rhythm at that point has been mastered.

As for the metronome, it is primarily a device for enabling the performer to arrive at the tempo indicated by the composer or editor. It has a certain value also in enabling the student to check on his mechanical progress in playing scales or studies; but as a device for enabling the tyro to play the rhythm with mechanical (but not musical) perfection I believe it should be used very sparingly. Real musical rhythm comes from inside the performer, and if he is not rhythmic inside himself, no external mechanical device will help him very much.

Holes in the Teacher's Pocketbook

by Julia E. Broughton

IN my acquaintance with a great many teachers I have known some who have not seemed to get along, despite established competency and intelligent understanding of musical and pedagogical problems. They have confessed their shortcomings to me. I have come to the conclusion that in most cases their difficulties are not musical or pedagogical, but rather are due to inefficiency in handling the business end of their professional work. This does not imply that the teacher should sacrifice his high professional ideals in the least. It means that he should make a closer study of business methods and practices.

It means that he should make a closer study of human nature, as human behavior is called. And it means that he must not depend upon instinct, but that he must analyze the problems of the individual pupil, previous to the lesson, precisely as a lawyer studies his cases.

There can be no question that there are many wholly competent teachers who have very small incomes, not because of any lack of musical or pedagogical ability, but because they have never taken an elementary course in methods and salesmanship.

All business is based upon human relations. If you do not know how to deal with your fellow man in a way that will convince him of your efficiency, your common sense, your courtesy, and your ability to give him the kind of instruction he requires, you may as well take down your shingle. That causes one of the biggest leaks in the teacher's pocketbook, precisely as a business suffers without an understanding management. This explains why so many teachers, who are not distinguished from the standpoint of talent and musicianship "get away with it," while some eminent musicians, without an understanding of contacts, literally starve to death. The combination of musical competency and the understanding of the common amenities usually produce our top-flight teachers.

For instance, the pupil must continually have the feeling that music study is a joyous experience, and that the practicing he does will bring him personal delight, which makes the effort he puts forth in learning to play beautifully, well worth while. Consequently, the first thing the teacher should do is to greet the pupil at each lesson with an enthusiastic smile of welcome. Forget about the wooden fingers. It is your job to make them flexible, not to worry about them or worry the pupil about them. If you haven't the patience to do this, don't call yourself a good teacher. You can be firm without showing irritation or making humiliating comments. Let pupils see that you love your work and they will come to love it, too. Remember that the day of the old knuckle-rappers went out in the last century.

Some teachers have another kind of leak in their pocketbooks. It is the leak of being out of date. No one in these days wants a teacher who is living back in the last century. Keep your studios fresh and inviting in appearance. If you haven't changed the appearance, the pictures, and occasionally the furniture, look out! This may seem nice and cozy to you, but your up-and-coming pupils will look upon it as "old duds." Don't have old, worn-looking music, bric-a-brac, or other litter in your studio. Keep freshening it up all the time. The same principle applies to your clothes. Never let your pupils get the idea that you are slipping behind, if you do not want to see them marching off to some other teacher.

Keeping Up-to-Date

One of the best ways to avoid losing pupils is to show a sincere interest in making them happy through music. See that they secure musical books and magazines to stimulate this interest. It would be a fine thing if all pupils would take and read regularly a magazine such as ETUDE. Keep a bulletin board in your room, with advance notices about feature radio and television programs which should interest your pupils. This requires a little work, but it is well worth it. Organize little get-together parties for groups of pupils. Study their normal interests and play up to them. Take them to concerts when you can. Send out a mimeographed letter to parents, notifying them of coming concerts and recitals their children might like to hear.

Are you beginning to get the idea? You are no different from any other business person dependent upon an income. This income is always based upon three things:

1. The service you are able to provide.
2. Selling the service with dignity.
3. Building up a community interest in music and things musical, focusing as much as you can upon your studio.

Theo. Presser Co., Phila., Pa.

JULIA E. BROUGHTON

Miss Broughton is a graduate of the College of Fine Arts of Syracuse University. She studied organ with George A. Parker and piano with William Berwald. She taught several summers at Cornell University and the State Normal School, West Chester, Pennsylvania, and later, became an instructor in piano, organ, and piano teaching methods at New York University. Miss Broughton is Honorary President of The Piano Teachers' Congress, New York City. This article is based in part upon an address made at an M.T.N.A. convention.
—EDITOR'S NOTE.

Teachers lose precious time and never seem to realize adequately that time is money. The pupil should be given to understand that he must be strictly punctual, not occasionally punctual. This is sometimes hard to get through the pupil's head. I heard of a teacher who put it this way. A pupil who was paying a dollar and fifty cents for a half-hour lesson was ten minutes late. The teacher jokingly put a fifty-cent piece on the table, and pointed out to the pupil that that was what he had lost. The pupil caught on at once. Particularly important is it that you, the teacher, be on the spot at the exact time to begin the lesson. Once I tried to study with a famous organist. He was never on time, and after a few lessons he kept me waiting a whole hour. I stopped my lessons immediately. Such a person could never make a successful teacher. It is also important to have everything you need for the lesson on hand so that neither you nor the pupil will be obliged to miss one second. It is far better to have the pupil understand that he is expected to be on hand five or ten minutes before the lesson, so that he can start right in with the proper poise and without fluster. After a cordial greeting, go right into the lesson, and from then on, make (*Continued on Page* 396)

"Mozart's Romanze"

A Master Lesson

by Guy Maier, Mus. Doc.

Dr. Maier presents this Master Lesson in lieu of his regular Pianist's Page. Our readers will welcome this change.

THE charming *Romanze* in this month's music section is not only a good addition to late intermediate grade classics but offers excellent drill in simple embellishments. But you'd better regard that "Mozart" label with a skeptical eye, for competent authorities are agreed that Mozart did not write it. It does not appear in any complete list of the composer's works. The formidable Koechel-Einstein chronological catalog of Mozart's compositions calls it, "of doubtful authenticity," and adds: "this lovely piece betrays too clearly an acquaintance with the Beethoven *Romanzen* (in G for piano, or the two for violin and orchestra) to have appeared before the year 1800."

"Well," you begin to inquire, "if Mozart didn't compose it, who did?" Apparently no one has sleuthed out the perpetrator. It could hardly have been F. Bendel (1833-1874), a prolific composer of his day, who is responsible for that other Mozartean hoax, the *Pastorale Variée*, which, although a useful piece, is certainly not Mozart. (By the way, this popular *Pastorale Variée* is called by Koechel "without doubt counterfeit.") . . . So, as to the Romanze's composer, your surmise is as good as ours!

Next question: "How do you know that the *Romanze* is not by Mozart?" Because any serious student of Mozart will detect its second-rate and imitative quality. Its texture, progressions and passage work are too often obvious and too commonplace. To be sure, Mozart is sometimes obvious but never throughout an entire movement. An unexpected melodic turn here, a jeweled phrase there, a breath-taking curve, an unpredictable harmonic twist—such strokes of genius abound in Mozart. Can you point out any such characteristics in this *Romanze*?

"How should the *Romanze* be programmed?" Why not say, "*Romanze* in the Style of Mozart . . . Composer Unknown"?

Its Character

Even if the piece is not by Mozart its texture is beguiling. Superficially it resembles a Mozart operatic aria with its pure, limpid coloratura lines—the soprano singing an ardent love song as she awaits her lover in the rose-covered cottage at the edge of the woods. On every hand the sounds of nature reaffirm her happiness . . . the bird-like flute passages (Measures 26-31), the laughing brooklet (Measures 21-25) the soft swish of the June breeze (bass accompaniment in Measures 16-18) even the hunting horn calls through the forest (left-hand in Measures 33-35).

But beware! The *Romanze* can become an interminable bore if it is played too slowly. I do not recommend teaching it to children, for it is obviously a piece for late adolescents or adults. For some students I recommend a cut: after Measure 51 go directly to Measure 63, but play the first beat of Measure 63

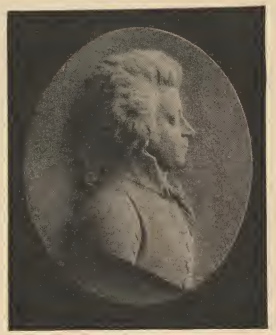
Ex. 1

an octave lower; then proceed to the end as written. Such a cut omits nothing essential and contributes greatly to the student's concentrated playing of the piece, and also to the listener's enjoyment!

Play the *Romanze* with a two-beat

Ex. 2

rhythmic swing at about ♩ = 100-108. It will drag intolerably if you play it slower. Always emphasize and point up the singing soprano voice. Observe carefully the active (inhaling) and passive (exhaling) phrase elements, such as Measures 1, 2, active—play richly *mf;* Measures 3, 4, passive—play delicately *p* . . . Measures 5, 6, active; 7, 8, passive.



WOLFGANG AMADEUS MOZART

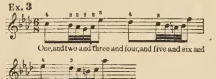
From a well-known contemporary cameo by Leonard Posch. This was made in 1789, when Mozart was thirty-three. He died two years later.

Guard against poor editions of the *Romanze;* one of these printings, widely used, contains countless staccato, short-phrase endings which are in horrible taste. The Presser edition is excellent, especially in its footnote elucidation of the embellishments.

The Embellishments

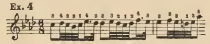
These are not difficult if you will articulate them, deliberately and songfully. Never rush or slide over them. Take, for example, Measures 5 and 6. . . . At first play them as written *without* the turns, as you count aloud, "One, and, two, and, three, and" etc. Then add the turns, still counting by "ands," thus:

Ex. 3



For Measures 13 and 14, I recommend a similar execution:

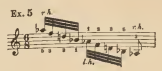
Ex. 4



Don't forget, always count aloud by "ands" at first, then later discard the "ands."

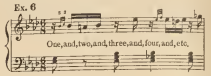
Play the grace notes in Measures 22 and 23 before the beat. (If you play short grace notes very swiftly almost no one will be able to detect whether you've played them *before* or *on* the beat!). To ease the tricky arpeggio in Measure 23, divide it between the hands thus:

Ex. 5



Prepare for the mordents which begin in Measure 26 by playing Measure 25 slowly, counting aloud by "ands." Then Measure 26 will fall smoothly into line thus:

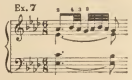
Ex. 6



Again, think of those first two notes of the mordents as grace notes *before* the beat.

Begin the trill in Measure 32 either on F or G, and play it as rapidly as you can. Just remember that a trill isn't just a jangle of two contiguous notes, but the sustained swelling and diminishing of a *singing* tone. Such a trill is a burst of ecstasy, a delicious shiver, a thrill! Measure 39 (count it by "ands"!) is played like this:

Ex. 7



Measures 42 and 43 are like 13 and 14.

May I remind "advanced" pianists who will raise eyebrows at these elementary explanations of the embellishments that I am not here concerned with how an artist would execute the ornaments, but how the ordinary student *could* play them.

Other Details

Don't fall over those tricky little inside passages in Measures 19-21, which must emerge like the tones of the operatic tenor ardently reassuring the soprano.

Play the left hand horn calls in Measures 33-35 with full, mellow tone, and the return of the chief theme (Measure 38) softly and sensitively. Take time to play the quasi-cadenza (Measures 50 and 51) flowingly. This "climax" should be rich but not bumptious.

Do not ritard and diminish too soon at the end of the *Romanze*. Begin to ritard in the second half of Measure 66, but do not fade out until the very last measure. Your tone must hold its deep, solid quality right up to the final arpeggio. Breathe this arpeggio slowly while the last brass tones sing a soft, tender farewell:

Ex. 8

Use just enough damper pedal throughout the *Romanze* to assure smooth *legato*. Don't be afraid to use the soft pedal often, as much for the change of quality it gives as for the lesser quantity of tone. Use it especially at the ends of passive (exhaled) phrases.

Dr. Maier will present in ETUDE for July a Master Lesson upon Schubert's *Let Me Dream* and *Under the Linden Tree.*

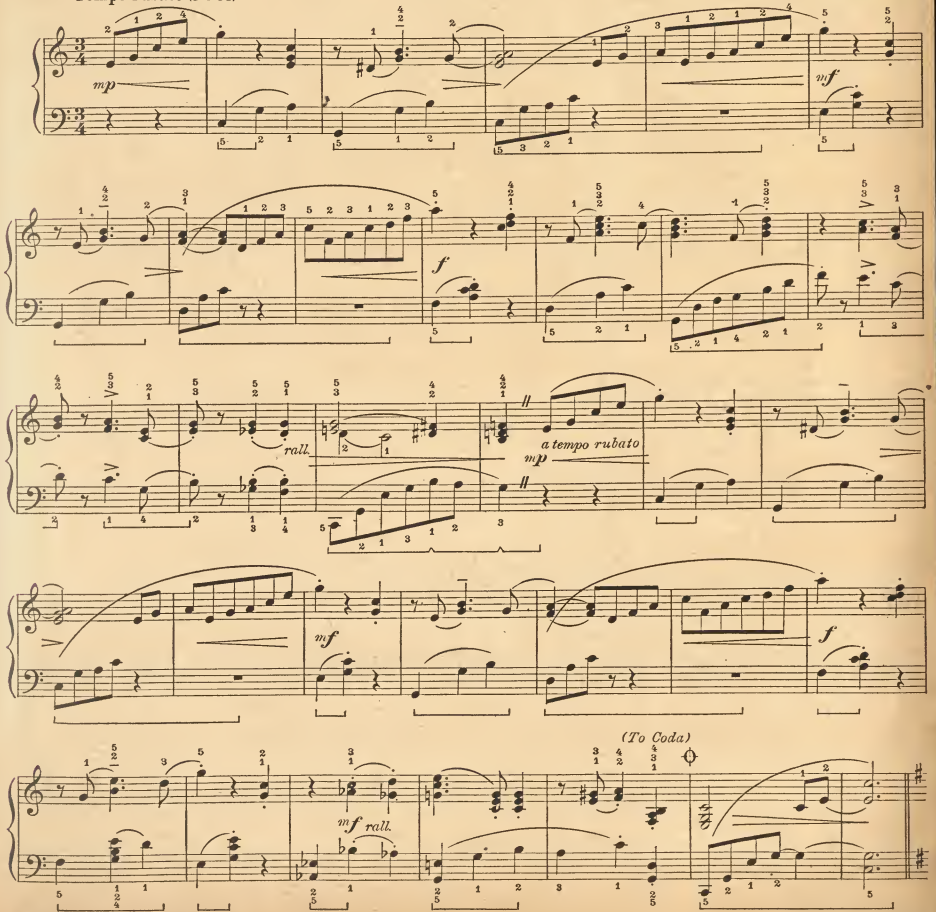
AZALEA TRAIL

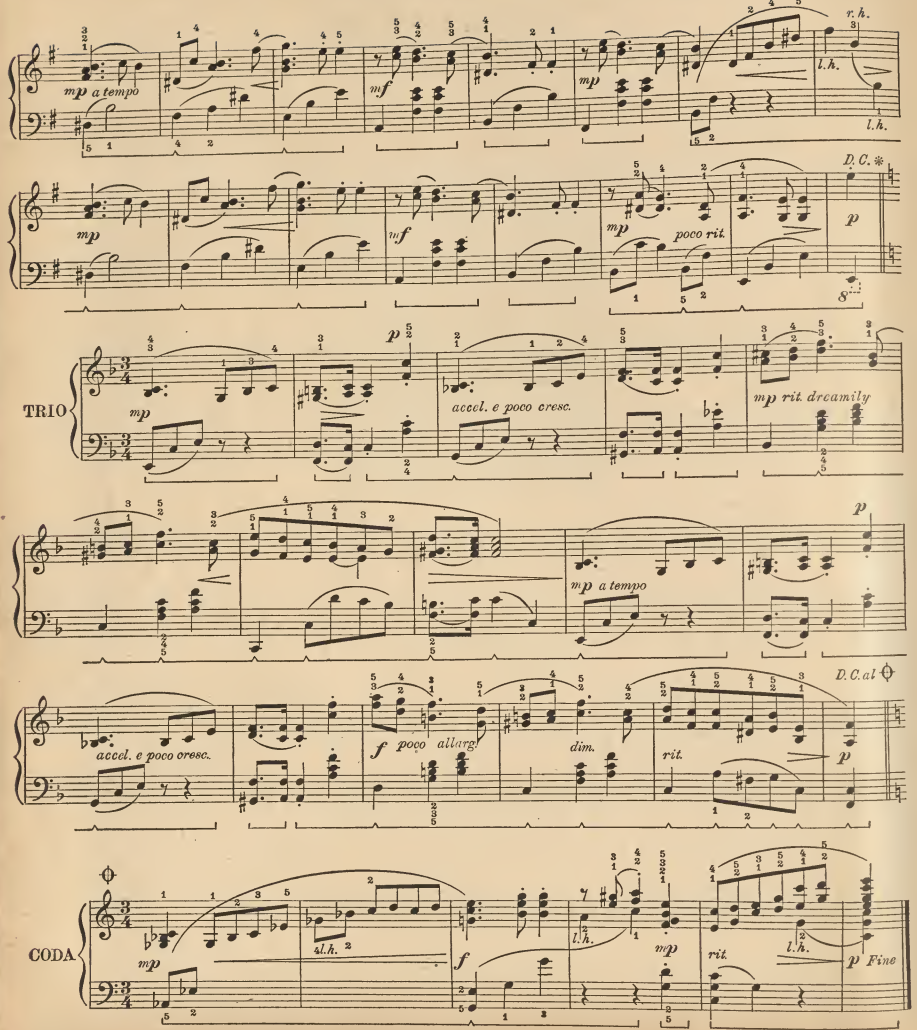
VALSE RUBATO

This springtime issue of ETUDE is filled with pieces of charm—melodies that are easy to play and to remember. All the way from the Gulf of Mexico to Canada, America becomes progressively an azalea trail from February to June. Miss Lewis' piece is a colorful musical translation of this wonderful trail of floral fireworks. Grade 3½.

MURIEL LEWIS

Tempo rubato (♩ = 54)



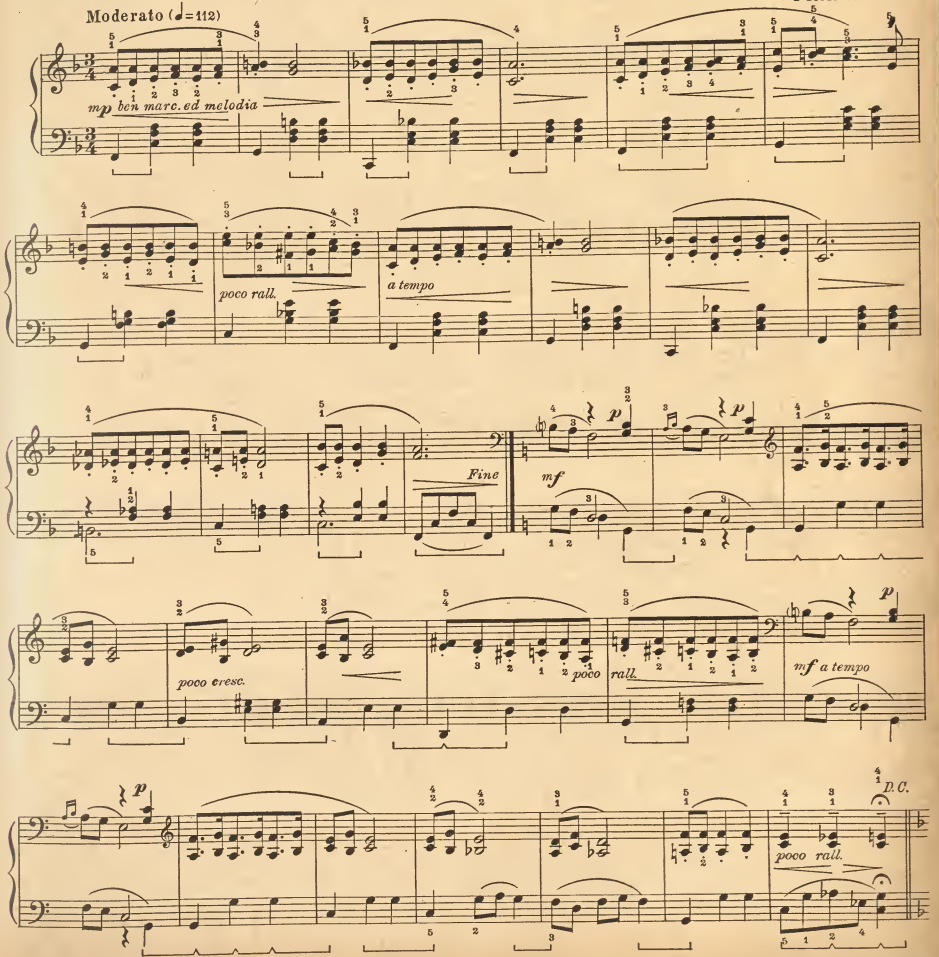


% From here go back to the beginning and play first section; then play TRIO.

LOVE WHISPERS

The ever melodious Frank Grey contributes this fluent sketch to our spring carnival of charm. Be careful of those *staccato* notes in the right hand, and the special pedaling. Grade 3.

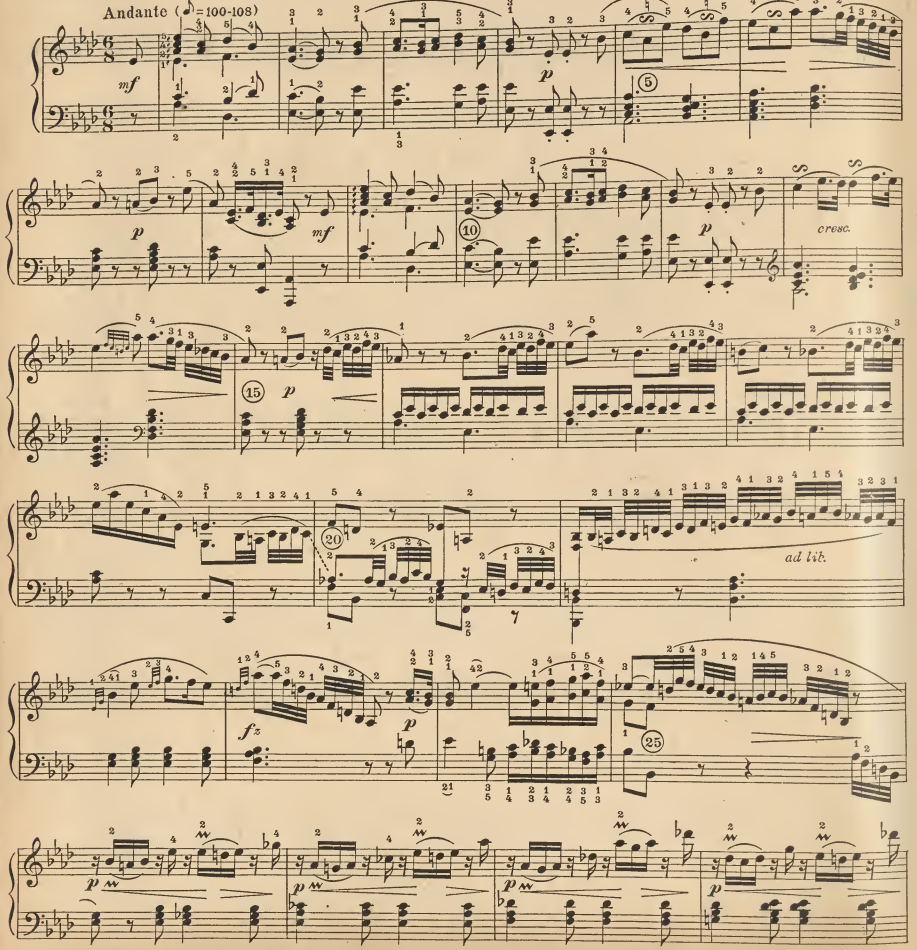
FRANK GREY

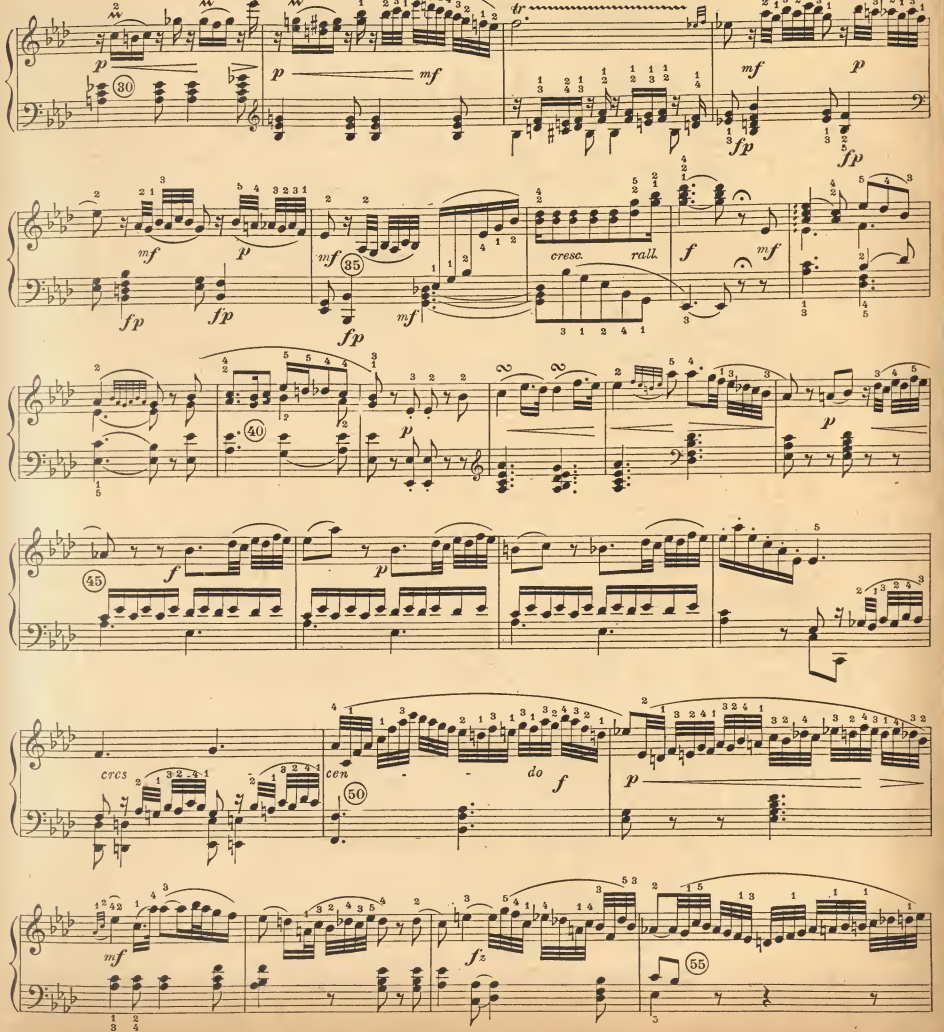


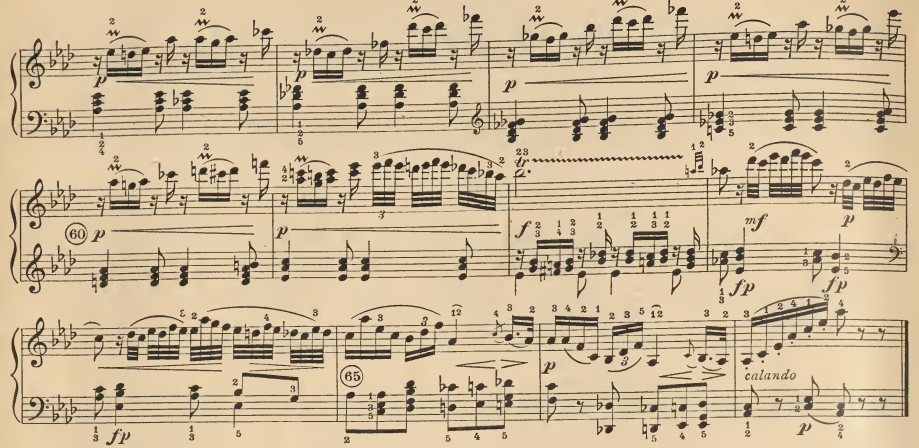
ROMANZE

This rich and beautiful *Romanze* attributed to Mozart is very remunerative. That is, it pays for all the time and effort the performer takes to polish it until it glitters like a beautiful jewel. The ornaments, which are so important, are explained in the lesson by Dr. Guy Maier, which appears elsewhere in this issue. Its authenticity is very much in question. Grade 6.

W. A. MOZART





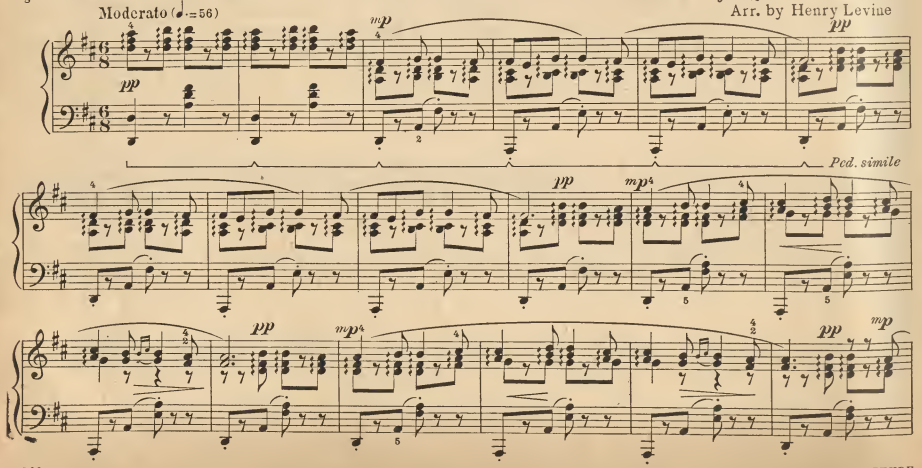


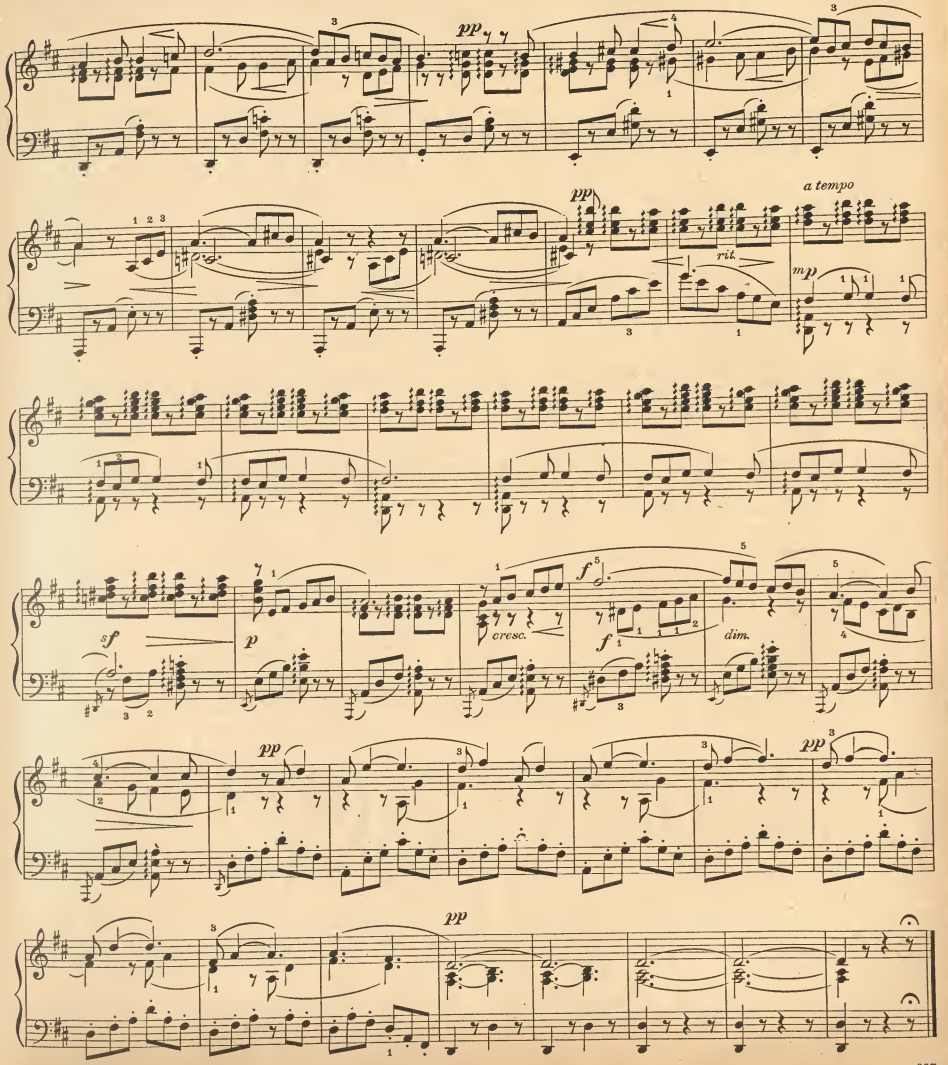
BARCAROLLE

From "LES CONTES D'HOFFMANN"

Jacques Offenbach's four act *opéra comique*, "Les Contes d'Hoffmann," was the composer's masterpiece. It is in strange contrast to his frivolous musical satires *(opéras bouffes)*, which were the rage of Paris in Offenbach's lifetime. This was first given with great success at the Opéra Comique in 1881. Then it was forgotten until 1910, when it was revived by Sir Thomas Beecham in London. The lovely *Barcarolle* is unforgetable. Grade 4.

JACQUES OFFENBACH
Arr. by Henry Levine

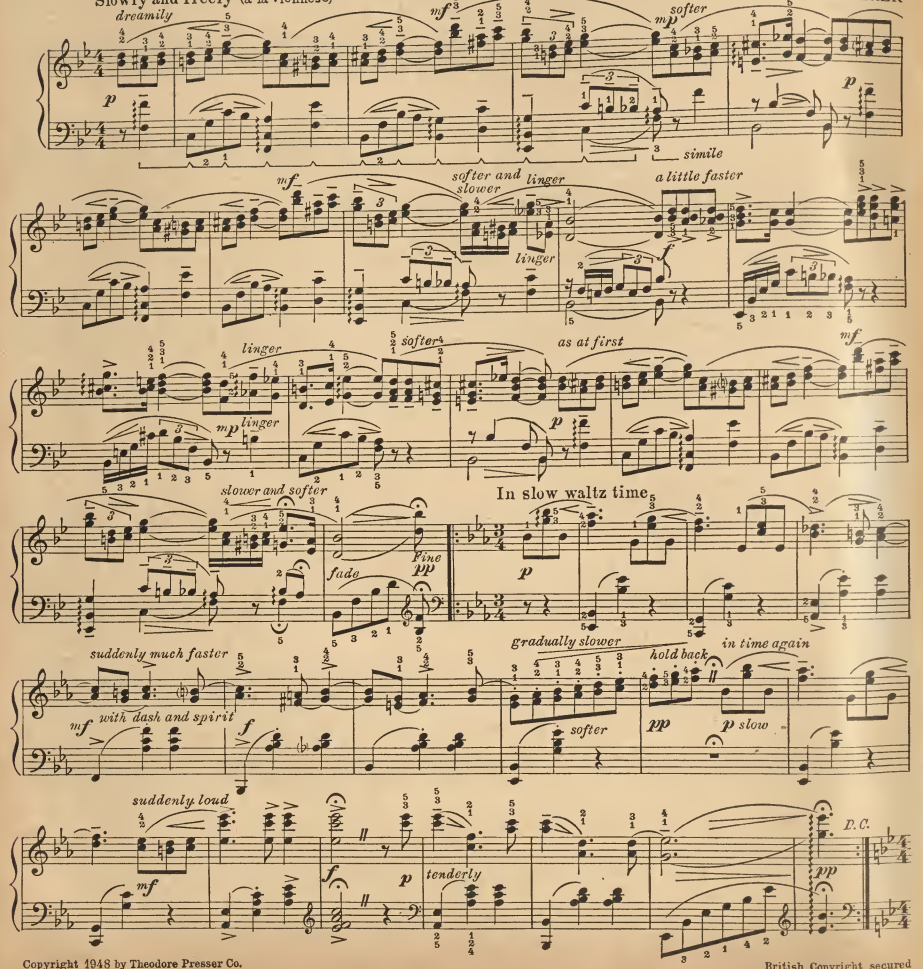




LONG AGO IN OLD VIENNA

Nostalgic glimpses of the Austrian capital of sweet romance, music, and a faded pastel of a brilliant aristocracy. Mr. Federer has caught this with a magic touch. Play it slowly and languidly like the old Vienna song, *The Old Refrain*, made popular by Fritz Kreisler. Grade 3½.

RALPH FEDERER

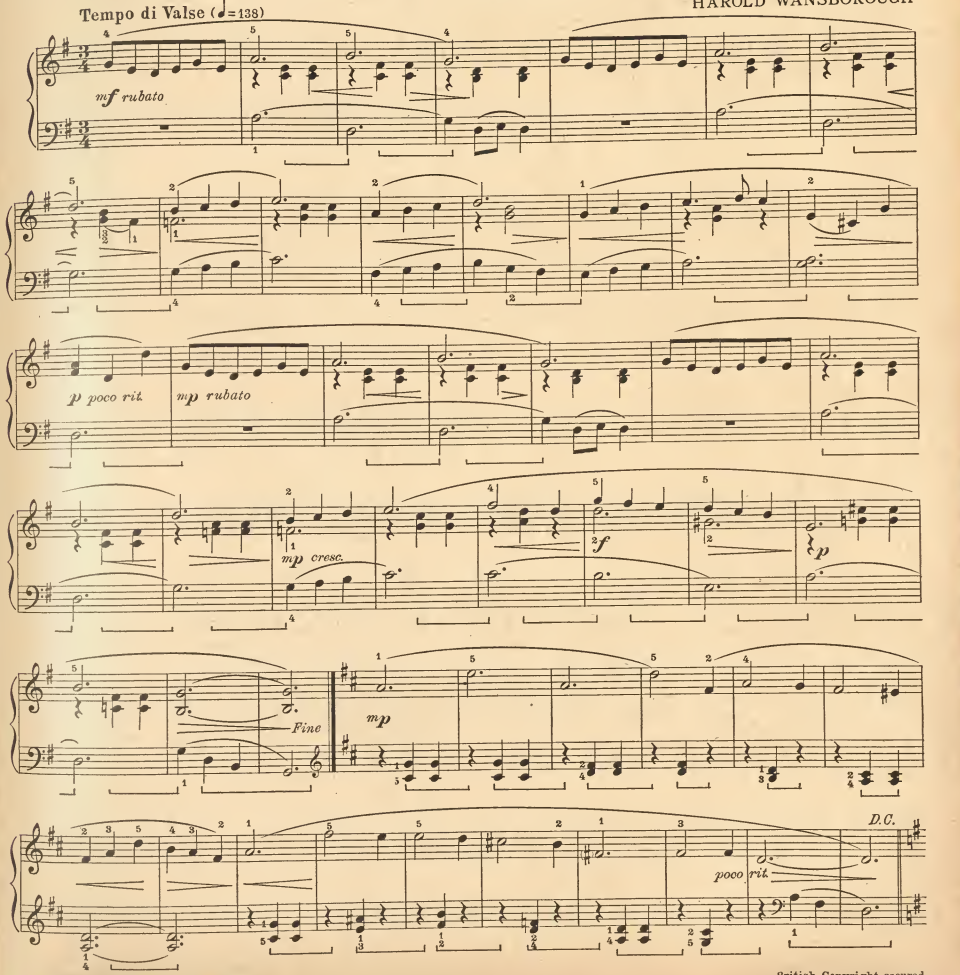


CHERRY BLOSSOMS

VALSETTE

A short, simple piece, but nevertheless marked with a distinctive lilt and pleasing melodic lines. Grade 3.

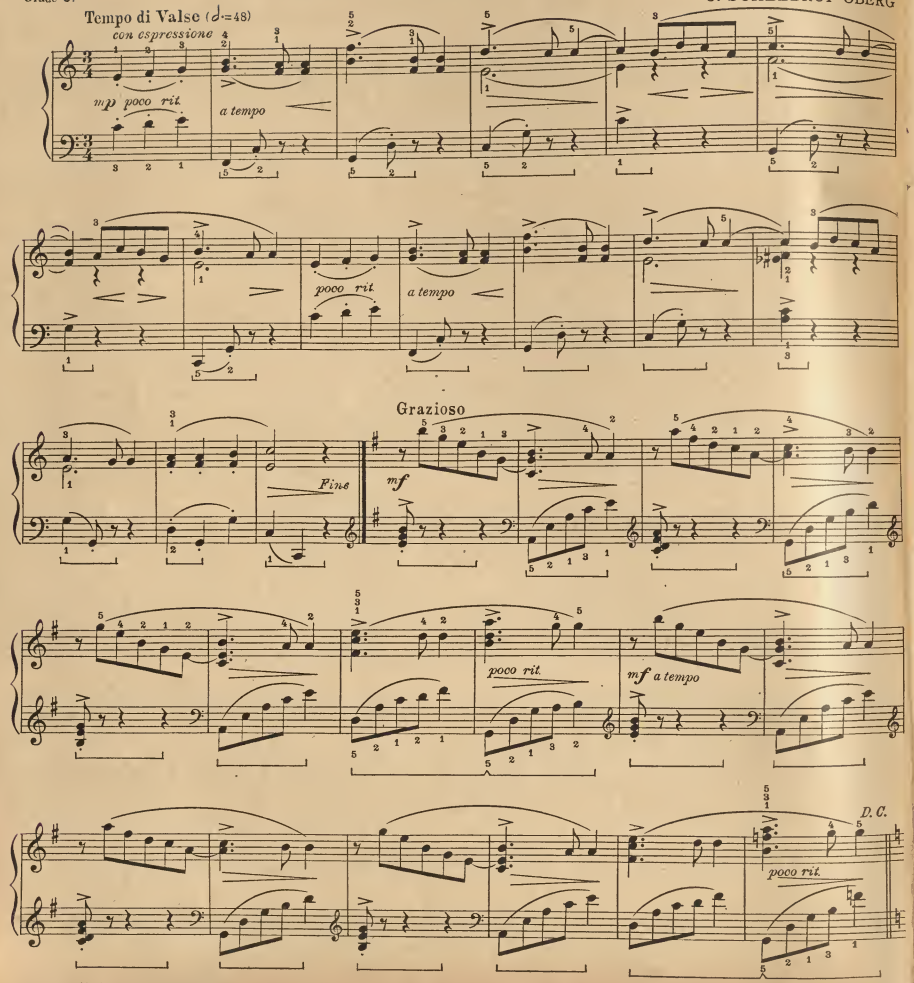
HAROLD WANSBOROUGH



THE GRACEFUL SWAN

Grade 3.

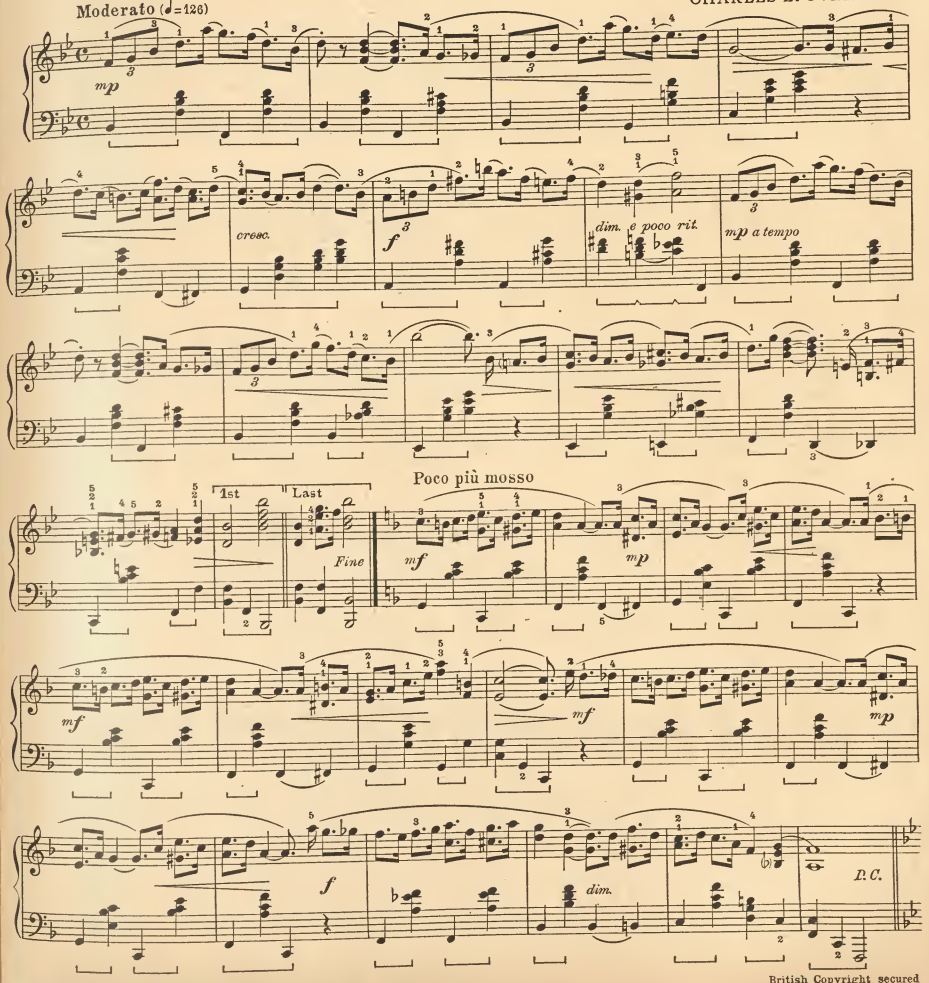
O. SCHELDRUP OBERG



MIMI

A nimble, cheerful rhythm for teen-agers. Play it as though your fingers were dancing on the keyboard. Grade 3½.

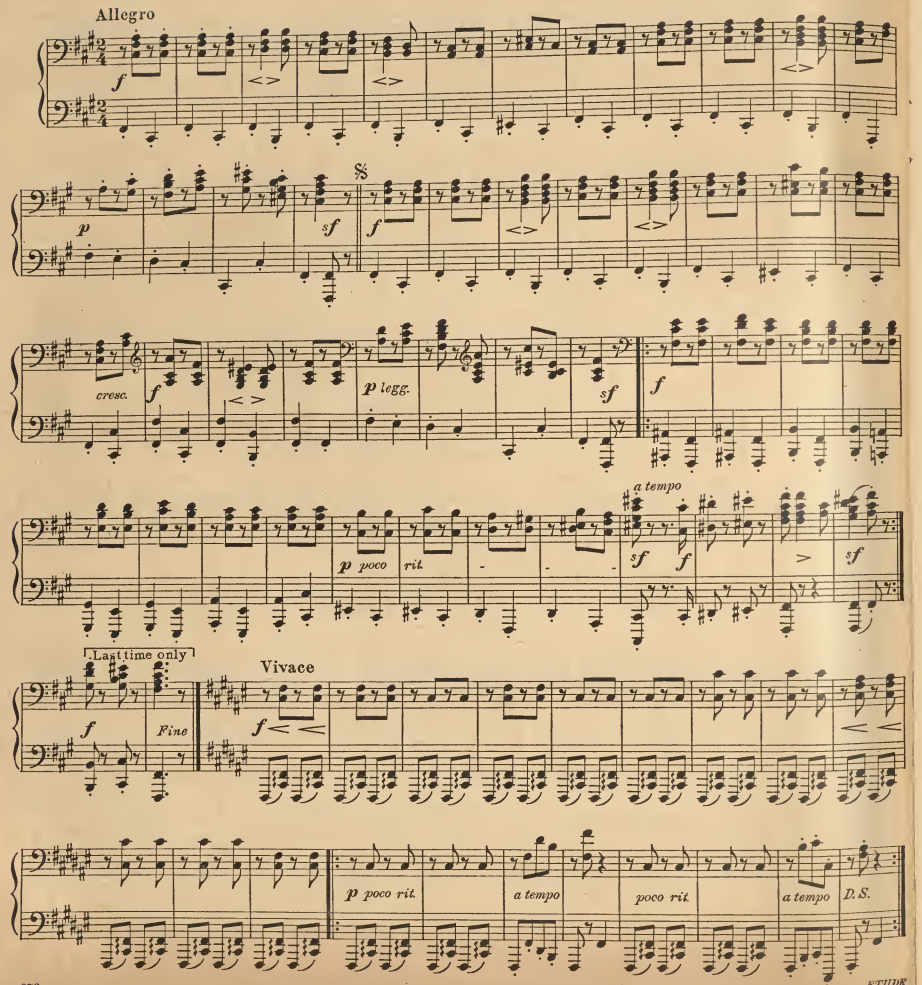
CHARLES E. OVERHOLT



HUNGARIAN DANCE No. 5

SECONDO

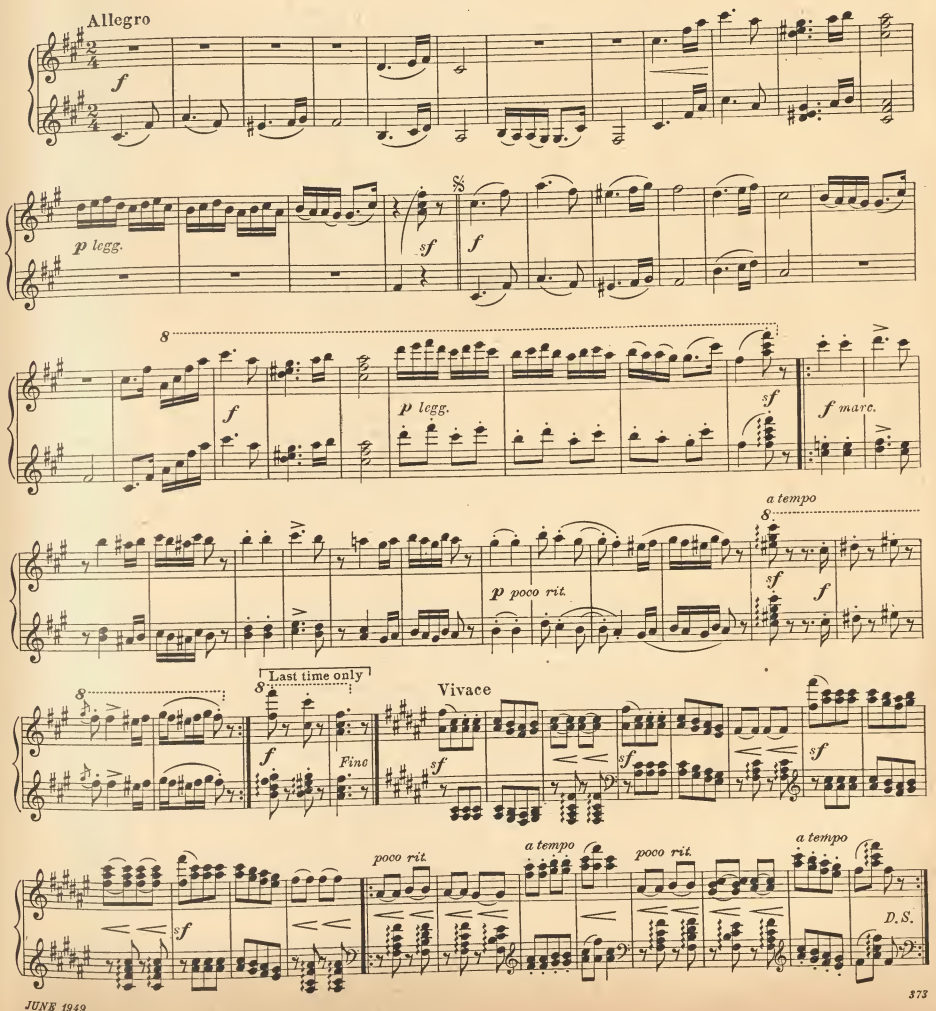
JOHANNES BRAHMS



HUNGARIAN DANCE No. 5

PRIMO

JOHANNES BRAHMS



I LOVE THEE

(ICH LIEBE DICH)

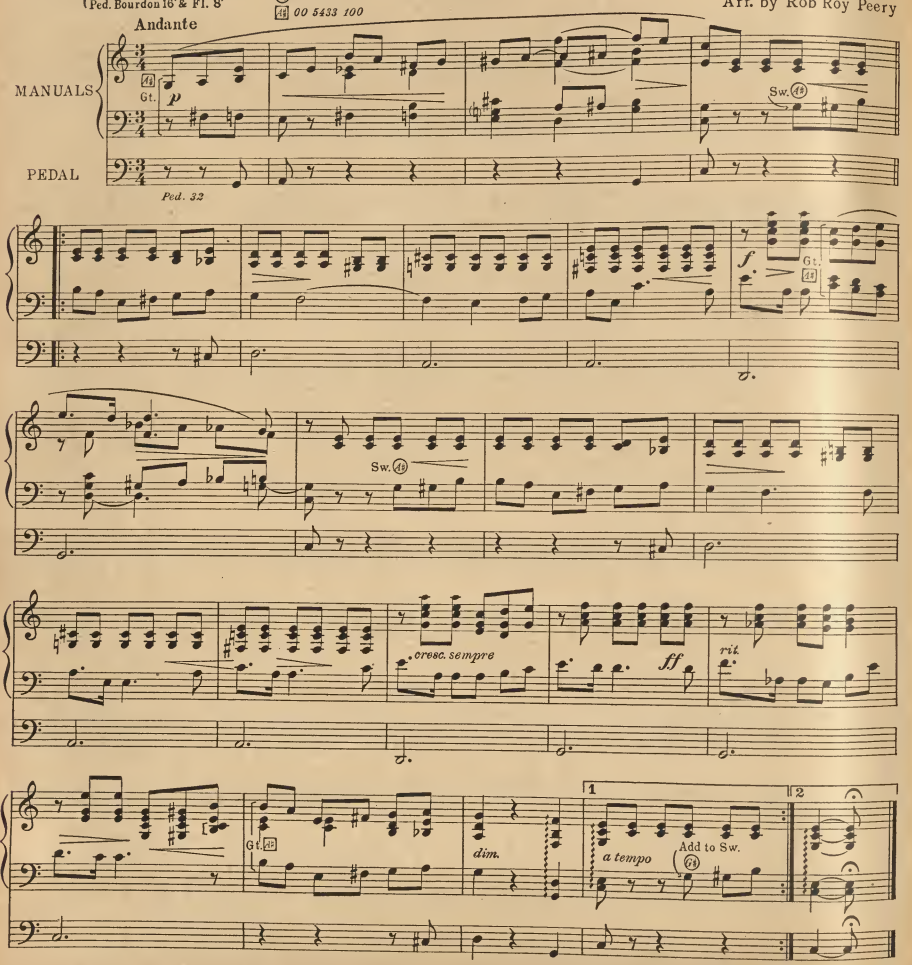
EDVARD GRIEG

Arr. by Rob Roy Peery

Prepare: Sw. Oboe 8' or French Horn 8' / Gt. or Ch. Mcl. 8' & Dul. 8' / Ped. Bourdon 16' & Fl. 8'

00 5671 420

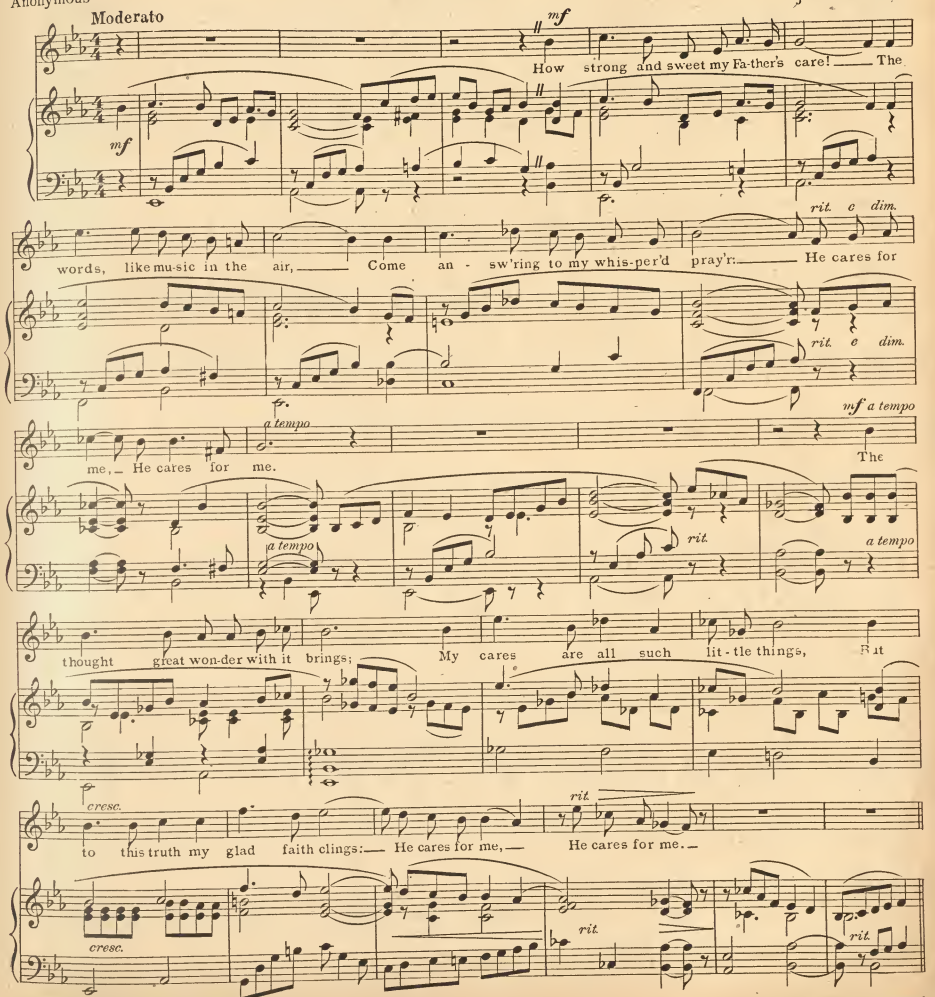
00 5433 100

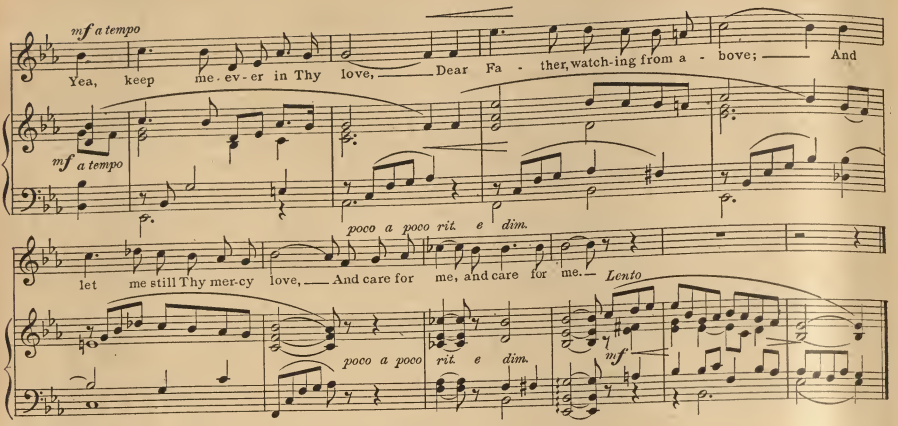


HE CARES FOR ME

Anonymous

J. E. ROBERTS

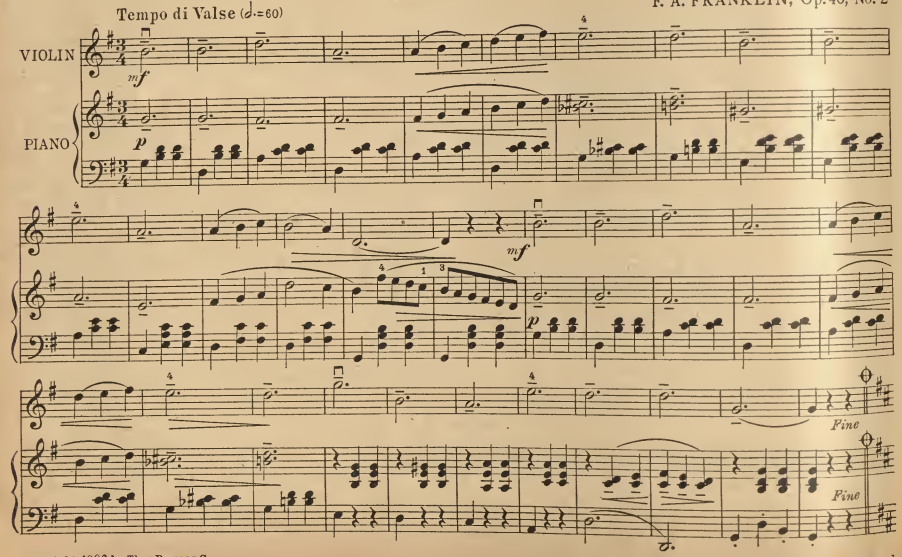


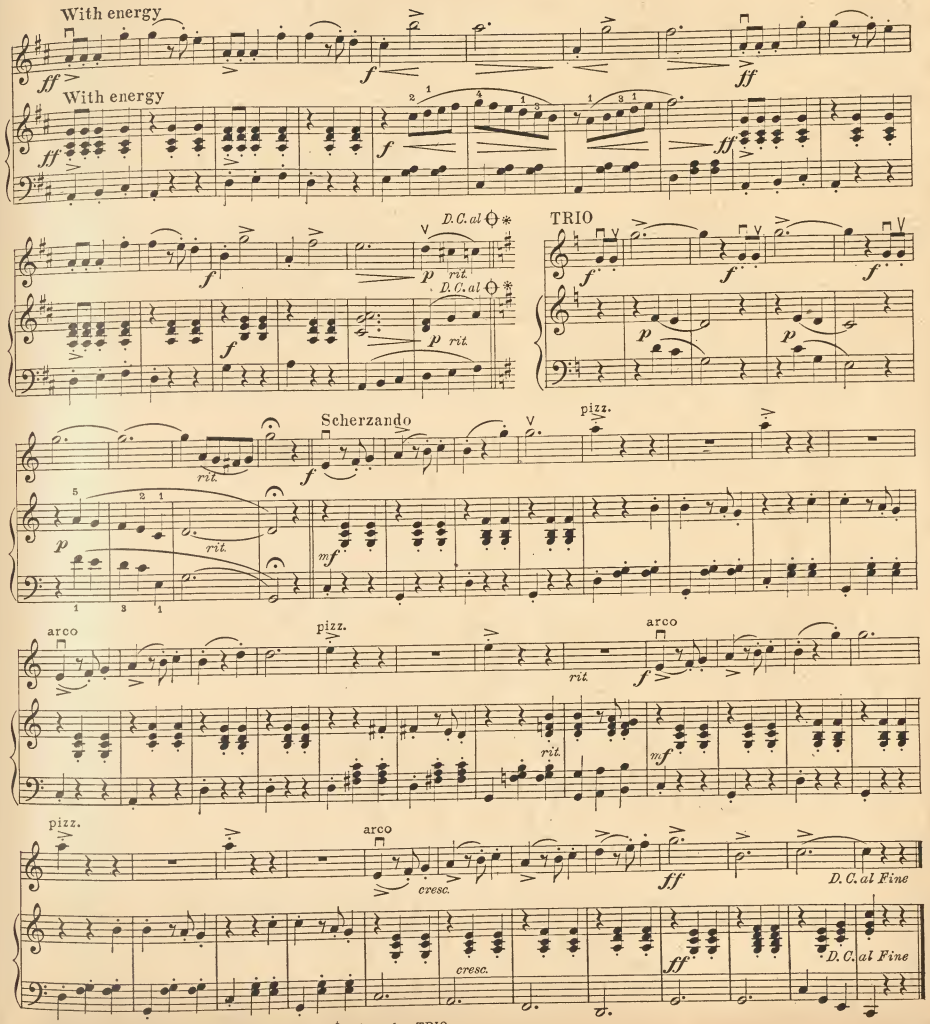


SUMMER NIGHT

WALTZ

F. A. FRANKLIN, Op. 40, No. 2



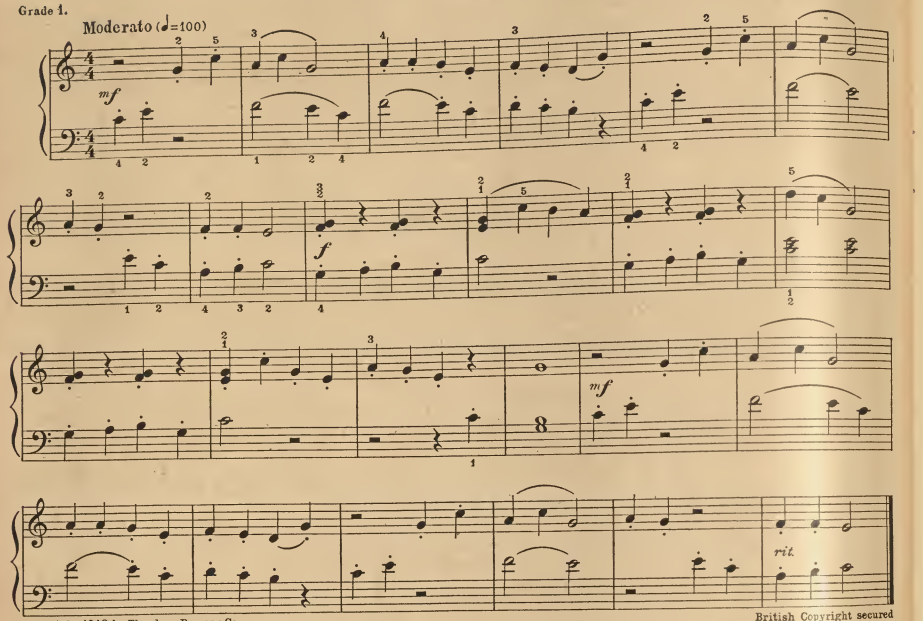


✻ From here go back to the beginning and play to ✣; then play TRIO.

PELICANS ON PARADE

LOUISE E. STAIRS

Grade 1.

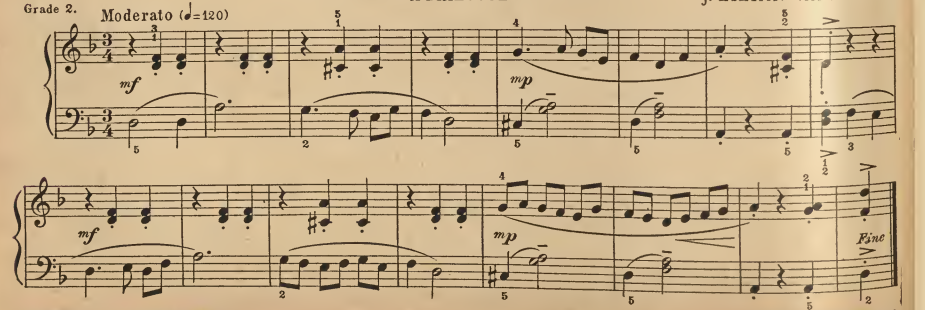


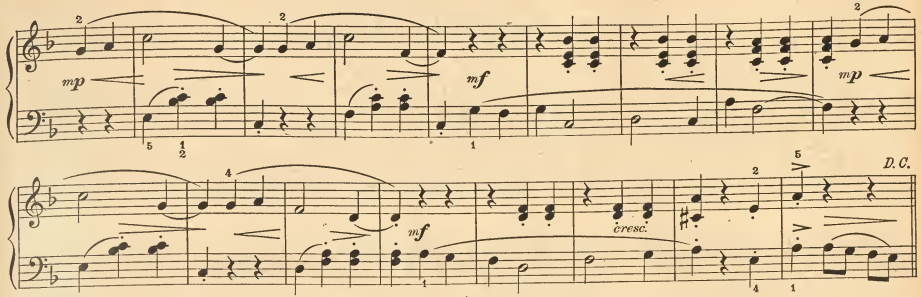
PEDRO AND PEPITA

A DIALOGUE

J. LILIAN VANDEVERE

Grade 2.

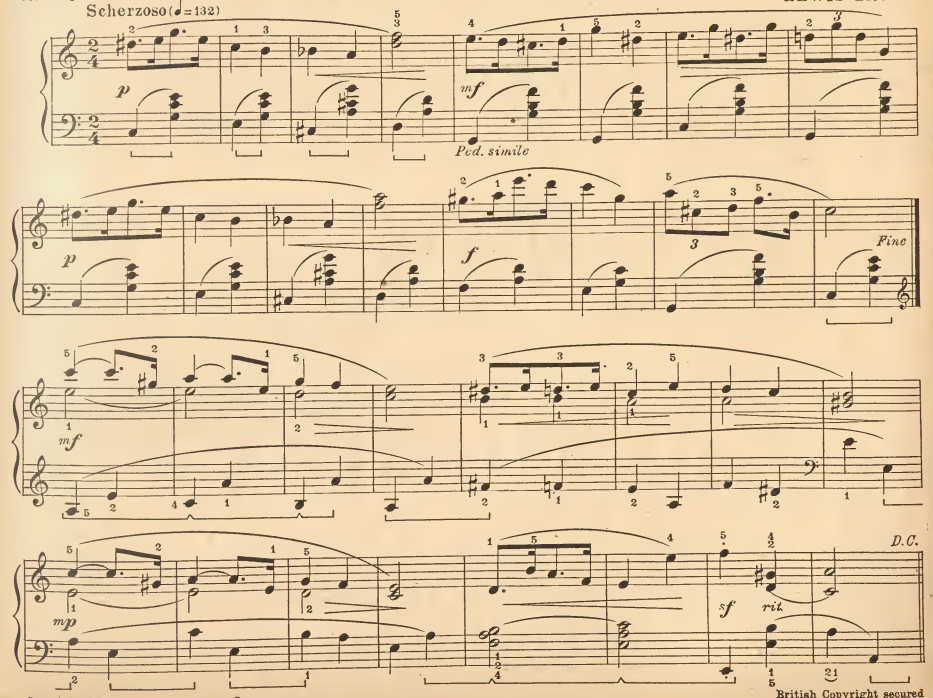




FLITTING BUTTERFLIES

LEWIS BROWN

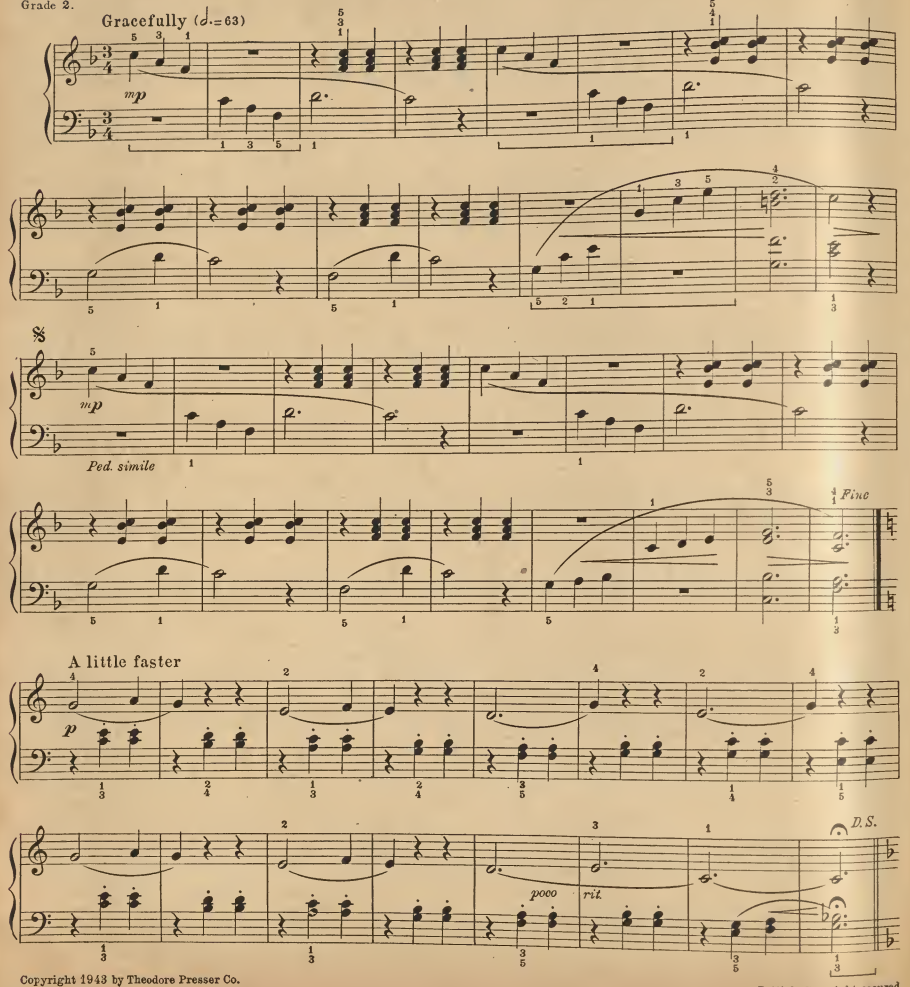
Grade 2½.



SEA GULLS

MARGERY McHALE

Grade 2.



A New Form For Violin and 'Cello Tops

by John Fassett Edwards

RECENTLY having occasion to make a new top for an ancient 'cello—"Roger, 167"—I thought of changing the shape of the top to some extent, deviating from the usual type in which the belly is made in a long area, parallel to the top of the side-bouts. Even though the top is more or less high—or perhaps low—always, so far as I know, all 'cello makers have followed the idea of making the top in a long, flat shape in its central area, longitudinally.

Just to be different, and thinking that perhaps some other model might be effective in producing a better tone or a quicker one or to escape some of the wolf tones or rough notes that are to be found in practically all violins and 'cellos, I worked up a drawing in full scale of what would at least be a change—like marriage, for better or for worse. In this drawing I worked up all the curves, both across and longitudinally.

My chief thought in making this new form was to have a central high area, where the bridge would rest, and flowing from there downward, in all directions, to the tops of the bouts. This form should not be thought of as a central pointed area which abruptly fades to nothing at the purfling, but instead, it is a quite short, central, high area, a matter of a few inches on either side of the bridge, in the mid-line, and then down to the level of the bouts. There is no channelling of the top when finished.

It is certainly a tedious job to carve out a 'cello top, owing to its great size and the deceptive character of the wood, which appears to be soft, but actually is with the new top is of astonishingly beautiful quality, very even, and of great volume; and what is perhaps the culminating reward for my struggle—and the production of bushels of fragrant shavings—is that there is not a single wolf-tone or rough note in the entire 'cello gamut, even high on the G string, where every one of the twenty-six other 'cellos I have owned and used gave out raucous sounds on the F and F-sharp notes.

I am not alleging that I have found anything that will be startlingly new to the luthiers of the world, whom I have found to be a definitely conservative lot, because I feel that little remains to be discovered in the form and manufacture of fine stringed instruments. However, I am now passing on the result of my own striking success in changing the form of my own 'cello top to a far better shape than was the case with the original and very old one. This hint might open the eyes of some of our makers that even better tops than they now turn out may be made—to the joy of nations.

Somehow I have never accredited the old master makers with having known everything there was to know about making these sensitive shells of wood, because I have seen and heard some poor Stradivari violins. Of course one might claim that the fault with the poor-sounding Strad fiddle was that some ill-advised person had tampered with it. Perhaps that was true, but if the tone had not been defective from the start, there would have been no reason for tampering. One does not tamper with an instrument of noble tone.

SIDE VIEW OF DR. EDWARDS' 'CELLO SHOWING THE CURVED SURFACE UNDER THE BRIDGE

nothing of the sort. The top material, in this case, was spruce from the Pacific coast, European spruce not being available. The wood appeared to be well seasoned, although I had no way of knowing its age. The big block came to me *split* out, the only human alteration being the sawed ends. It is of very coarse grain.

However, at long last, the top was completed, and I had my violin maker glue it onto the ancient body, and varnish it, to match the color of the yellow-brown back. But the delightful outcome of this arduous labor was that the tone

Perhaps the accompanying photograph of the side view of my latest 'cello may convey a better idea of this, to me, new form, than do my words. If anyone follows this suggestion, I would greatly like to learn what result is obtained, with particular reference to the elimination of those disagreeable wolf tones. Recently I heard a truly magnificent David Teccler 'cello, of great value, which has a very rough F tone. Such tone may be avoided by the use of extreme care in playing, yet the owner does not forget its presence and will always be annoyed thereby.

Singing Before the Microphone

(Continued from Page 351)

be educated to pronounce the words in the more open spaces. Most vocal students vocalize only on *Ah*. They little realize that there are twelve basic vowels that are used as frequently as *Ah*. Every time you work out the resonance of a new vowel, you are adding a new element to your singing. Purity the vowel and you will purify the voice. If you sing on *Ah*, you probably are astonished that you cannot handle the words of your songs when you sing softly. You lose the resonance of your voice when you sing *words*. If you hear a sour note, examine the vowel.

It is the skillful release of the consonant into the following vowel, the smooth joining of the vowel to the consonant, that result in smooth articulation. The practice of humming sounds is of great value in radio singing. This develops *legato* and smoothness. Pronounce the words at the front of your mouth. If the tongue pulls back, it will act like a muffler to your voice. Like a cork in a bottle, it goes into the throat to throttle the voice. By pronouncing at the front of your mouth, you eliminate this interference.

Can anyone have a radio audition? Yes, practically anywhere; but are you ready to sustain a program if the audition is successful? At the Columbia Broadcasting Company in New York, however, it is different. Each applicant must first have a personal interview with Miss Elsie Singleton, the director of auditions. She then makes up her mind as to whether the applicant's appearance and experience warrant a hearing.

"The young vocalist must have experience in public singing first," says Miss Singleton. "You cannot step right out onto the network without experience in singing. Start in your home town to get experience; seize every opportunity to sing in public. You must be a good musician and a good sight reader. Don't scorn singing in choruses on the air. This is a good entering wedge. You make friends with radio people, you learn your way around, you learn repertoire, and you secure practice in sight reading."

Another way to get on the air is to become a soloist with a small band. When the band goes on the air, which it will, sooner or later, you will go on the air with it. This will give you microphone technique and practice. Low voices are particularly suited to dance bands, and everyone has a low voice.

When I was training Dorothy Collins, soloist with Raymond Scott's band, Mr. Scott came to the studio frequently. He would say, "Do you know why I come? I don't want Dorothy to sound too perfect. A successful singer of popular songs ceases to be human, and natural, and not too perfect." Obviously, he did not want the artificial striving for tone production, so frequently used by singers of the classics. Like all band leaders, Raymond Scott feels that vocal teachers train singers to sound arty. If it is overdone, singing ceases to be art. Personally, I think that the singing of classical songs becomes more artistic when the singer has naturalness, and direct simplicity, impelled by inner emotion, and does not strive to acquire an outside nebulous realm that he may call art.

The Elements of Bel Canto

(Continued from Page 350)

Ultimately, the accomplished singer dreams of mastering the operatic repertoire. My own system of working at rôles is to begin with the music. Naturally, one must have more than an average idea of what the plot is about, so I read the libretto through—and then leave it alone for the moment. Working out the music is my first task of actual study. When I am thoroughly familiar with the line of the music, with the phrases, the color, I begin to study it—and *studying* is a very different matter from hearing the music, playing it over, and becoming acquainted with it. Study involves the earnest calculating of every tone, every coloring; the scope and portent of every phrase. At this time of studying, too, I mark into my score just where and how much I must breathe. Only when the musical study is done, do I begin work on the words and the delineation of the character. Indeed, it is a distinct help to work out the character *from* the music, because the great composers of opera bring their characters to life *through* the music—just as the dramatist, or librettist, brings them to life through the words. *Carmen*, *Delila*, *Adalgisa* ("Norma") have their every attitude, their every gesture indicated by the musical line. For me, it would be a mistake and a great loss of comprehension to attempt to master those characters without the step-by-step guidance of the musical line! Operatic music is completely expressive, and operatic themes indicate the character's progressive states of mind and feeling. Take for example, the difficult and complex delineation of *Santuzza* ("Cavalleria Rusticana"). During the course of the opera, a shy, timid, simple peasant girl becomes a raging tiger through jealousy which she cannot control. Until *Lola* appears on the stage, *Santuzza* is as gentle as a lamb! After her furious jealousy has been aroused, she is an Amazon! How to shade in this complete change of character—where to do it? The complete guide is *in the music*. That is why I prefer to master the music first.

In the last analysis, however, an artist can move people to feel *only what she feels herself*. That, to my mind, is the secret of projection. Cool, cerebral, calculated singing may be very pleasing—but it does not stir the blood. That happens only when the blood of the singer has first been stirred by the meaning of what she has to say. That, I think, is an inborn gift—to be able to feel deeply. Hence, projection, like everything else about good singing, must be absolutely *natural*.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

English Pronunciation of Foreign Words

Q. I am a violinist, but I have made quite a study of choral directing and am familiar with the singer's preference for the Italian vowel. At present I am directing a small church choir which has made considerable strides in musical understanding. Recently they sang Stainer's I Am Alpha and Omega, *and one of my singers insisted that "Omega" be pronounced as in Greek, the long E receiving the long A sound. Since the word has a majority of vowels and did not fall upon a high pitch nor need treatment for clarity of enunciation, I felt the accepted English pronunciation was the simpler and stronger. I seem to feel that either is in equally good taste. What do you think?*
—E. B. T.

A. Webster allows both pronunciations of the word "Omega," but mentions the purely Greek one first. We agree with you that either is in equally good taste and allowable for the reasons that you so carefully state. Having been trained in the English school, we naturally prefer the Greek pronunciation, but that is merely a matter of habit, not of opinion.

Anent the pronunciation of foreign words, notably Latin, which have become part of the church ritual in England and America, it is better not to stray too far from the conventionalized pronunciation in these countries, or the words will sound strange and will not be understood. Among many other performances, it was our fate once to take part as one of the soloists in a festival performance of the great Mass in B Minor by Bach, under a very distinguished and scholarly conductor. He insisted upon the classical pronunciation of the Latin words, C and G being hard even before E and I, and V being sounded like W. As a result among other strange things, Jesus was *crukified* not crucified, his mother became the *Weevgin* (hard G), and after His death he rested in *Pahtay* not Pace. *Excelsis* became *Exhelsis*, with detestable effect. Like the heathen, classical scholars may "furiously rage and imagine a vain thing." But conductors, following the illustrious examples of Ormandy and Toscanini, will usually adopt the softer pronunciation because it is more beautiful, more natural, more easy to sing and to understand.

Is Deep Breathing Healthy?

Q. I possess a very fine soprano voice and a desire to sing, but something stops me. Does singing affect the lungs to any great extent? I was a moderately advanced case of pulmonary tuberculosis, but have been in good health now for seven or eight years and desire to study singing. Would it affect my lungs? Some people say it is healthy for the lungs. I studied, previous to my illness,
—L. M.

A. If you really possess the very fine soprano voice of which you write, it is quite unlikely that the pulmonary tuberculosis from which you suffered seven years ago still persists. Any doubt that still remains in your mind upon this subject could be removed by having a careful and thorough examination by a competent physician. If he tells you that you are cured, start your singing lessons at once. Certainly the deep breathing which the singer must use to produce good, firm, beautiful tones will strengthen the lungs and improve the general health. Practice only moderately long periods at first, always under the direction of your physician and your singing teacher. Never work so hard at your singing that you feel overtired, but learn "to make haste slowly."

The Young Coloratura Soprano Who Finds It Difficult to Improve

Q. My sister is seventeen, with a beautiful coloratura voice and good range. She sings foreign tongues well, is an attractive, blond girl, and has other necessary qualifications for success in a singing career. She does not strain her voice, as she knows how to relax and how to use her diaphragm. We do not expect too much too soon, but her voice is not placed; it should be more resonant. Her voice teacher should realize that, and work toward developing full rich tones. Her present teacher spends five to ten minutes giving her exercises, then leaves her with an accompanist with whom she sings the songs which her teacher, being absent from the room, never hears. At one lesson per week, naturally she is disgusted and discouraged, and makes no progress. We have been trying to find another teacher, and have had several auditions. Opinions of these teachers vary from admonishing catastrophe and tremolo if she continues to sing as she does now, to praise for her beautiful tones. All of them guarantee that she will learn how to sing if she studies with them. Naturally, this inconsistency has put my mother and my sister into a state of worry and frustration. Could you recommend a teacher in this great city, of unquestioned ability and integrity, who will show an interest in her ability and not expect us to flourish five and ten dollar bills at each lesson? Of course my sister could do some investigation on her own account, trying various teachers, but she would probably jeopardize her voice and waste time and money in the attempt, when a good "lead" in the first place might solve the problem.
—M. G.

A. It seems to us that you expect a great deal from both your sister and her teachers. At seventeen it is almost impossible to find a girl whose voice is accurately "placed," whose tones are at once resonant, full, and rich, and whose vocal skill is sufficiently developed so that she can sing the scales, trills, arpeggios, and *fioriturі* so necessary in the repertoire of the coloratura soprano. A girl who could do all these things at so early an age would be a rare find, indeed. If she should arrive at this state of perfection after six or seven years of the best possible training, you should not only be satisfied, but delighted as well. In passing, it might not be inadvisable for us to remind you that the coloratura soprano need not have a very "loud" and penetrating voice. Beauty, charm, sweetness, and grace are the attractive and elusive characteristics for which she must continually seek and finally capture and control.

2. Surely, in the great city in which you live, a city famous for music and art, there must be many singing teachers fully able to lead your sister along the difficult road to success. If she has a lovely voice, the beauty of person, and the excellent education that you specify in your letter, you should not find it too difficult to discover a sincere and honest musician capable of training your sister: a man who loves his art as well as money, and although he will expect to be paid for his work, you may be assured that he will not insist that you should "flourish five and ten dollar bills at every lesson." Our position on this magazine does not permit us to recommend any individual teacher in a city where there are so many good ones.

Interesting Records for Everybody

(Continued from Page 346)

so wonderfully conveyed in this pianist's recordings, that makes his offerings always worth hearing. . . . Perhaps only the musician can truly appreciate the carefully and minutely planned structure of Stravinsky's Concerto for Two Pianos. The composer is more concerned with the esthetics of technique than with emotion, in this work, with its abrupt transitions of mood. Despite the severities of the style, there is an accumulative excitement to this music which holds a fascination of its own. The performance and recording are effectively achieved.

Beethoven: Sonata in F major, Op. 24 (Spring); Jascha Heifetz (violin) and Emanuel Bay (piano), Victor set 1283. Bartók: First Violin Sonata: Yehudi Menuhin (violin) and Adolph Baller (piano). Victor set 1286.
Mozart: Sonatas in E-flat, K. 302, in D major, K. 306: Alexander Schneider (violin) and Ralph Kirkpatrick (harpsichord). Columbia set 811 or Microgroove set SL-52.
Paganini: Caprices Nos. 9, 13, 14, 15, 20, 21, 22, 24: Zino Francescatti (violin) and Artur Balsam (piano). Columbia set 818.
Schubert: Introduction, Theme and Variations, Op. 82, No. 2; Schumann: Fantasiestueck. Op. 73, No. 1; Fauré: Elégie, Op. 24: Gregor Piatigorsky ('cello) and Ralph Berkowitz (piano). Columbia set 808.

Tonal loveliness and artistic equanimity distinguish Heifetz's interpretation of the ingratiating "Spring" sonata of Beethoven. His pacing of the opening movement is on the fast side, and his slow movement exploits more beauty of sound than depth of feeling. The older Goldberg-Kraus set offers a more searching reading, but the Heifetz performance is definitely enhanced by superior recording . . . The Bartók opus may prove forbidding on first hearing. Yet, this modern music is of tremendous import, being exotic, harmonically daring, emotionally intense and elemental. Much of its melodic structure owes its impetus to Bartók's study of Hungarian folk music. The performance of Menuhin and his proficient partner is an artistic achievement which may well make record history. For Bartók was a great genius—a forceful and highly original composer, who is only now gradually coming into his own. . . . The Messrs. Schneider and Kirkpatrick are such proficient and satisfying musicians one cannot cavil with them on the suitability of the harpsichord in the two Mozart sonatas, even though authorities agree both works were intended for the piano. The fact that neither of these sonatas is available in any other recording and both are exceptionally fine examples of Mozart's style in the genre, makes this set a "must" for all admirers of the composer. The long-playing version is especially recommended, as it is coupled with the earlier volume of sonatas by the same artists, and also because the harpsichord seems less aggressive in the reproduction. . . . There is sheer magic in Francescatti's playing of the Paganini caprices. Impeccable technique is blended with the most ingratiating tone and sensitive artistry. That the violinist chose to perform these études with the added piano accompaniments (Paganini wrote them originally for solo violin) may be taken as a concession to the average music lover. As the piano parts are on the whole tastefully conceived, and competently played by Mr. Balsam, they prove in no way offensive. . . . Piatigorsky's little recital finds the 'cellist in his warmest and most intimate mood. The Schubert, originally for two pianos, and the Schumann, originally for clarinet and piano, are innocuous pieces making for occasional, rather than enduring, diversion. The Fauré has more intrinsic worth, with its poetic sublimity and beauty. It is heard only at its best, however, with orchestral background. Better balanced recording would have served this set to greater advantage.

Stravinsky: Symphony of the Psalms: Columbia Broadcasting Symphony Orchestra with Mixed Chorus, conducted by the composer. Columbia set 814 or Microgroove disc ML 6129.

Bach: Arias from Cantatas Nos. 97, 66, 42, and Qui tollis from Mass in A; The Bach Aria Group, William H. Scheide, conductor. Vox set 654.

Strauss; Morgen, Op. 27, No. 4, and Befreit, Op. 39, No. 4: Marian Anderson, with Franz Rupp at the piano. Victor disc 12-0734.

Verdi: Il Trovatore—Ai nostri monti: Cloe Elmo and Beniamino Gigli, with orchestra, U. Berretoni, conductor.

The Swiss conductor, Ernest Ansermet, recently recorded the Symphony of the Psalms for English Decca. Though one of the composer's most sympathetic exponents, there is much to be said for Stravinsky's own interpretation of his works. His rhythmic precision and more sober coloring of texture are consistent with his intentions, and here they serve the music well. Moreover, a better balanced chorus gives clarity and a stronger definition to the two forces. Though this work remains a controversial one, it is, in our estimation, one of the composer's greatest and most satisfying scores. The concentration of mood in this music is ideally served by the long-playing version. . . . The musical competence of Scheide's Bach Aria Group, now heard weekly on the air, is attained by unlimited rehearsals. With all the group's technical efficiency, however, one feels the singing is geared to this more than to the value of the text. This remains true in the present set, especially in the duet from Cantata 42 and the Air from the Mass in A. Still, one welcomes this Bachian offering, for the music is worth knowing. This is the second set issued by Vox from The Bach Aria Group.

One of Strauss's greatest songs is *Befreit*—"the farewell of a father to his wife as he leaves the children in her care." Miss Anderson does some of her finest singing in this, and her accompanist gives a splendid performance. Less persuasive is the contralto's interpretation of *Morgen*, where a tonal unsteadiness at first disturbs the tranquillity of mood, but her final phrases are sung with beauty and conviction. . . . Opera enthusiasts will cherish the Elmo-Gigli duet from "Il Trovatore." The mezzo-soprano is at her best, and the tenor sings with artistic restraint.

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. We have an old two-manual organ in our church, and the shutters on the swell box work directly from a pedal at the foot of the console. During winter months, when the building is heated only once or twice a week, I know the swell box should be kept open, but does it do any harm to keep the swell closed at all times during the summer? In the summer the shutters warp so that it is impossible to close them tightly unless they are kept closed when the organ is not in use. We do not have this trouble in winter. Also please advise, if the organ is left unused for twelve hours or so, should the stops be pushed in or left out? —D. L.

A. The purpose of keeping the swell shutters open is to maintain the same temperature in the organ chambers as in the church proper, as some pipes are quite subject to changes of pitch due to expansion or contraction brought about by temperature changes, and if the organ chamber is the same temperature as the church, this condition is largely nullified. Naturally, this is more pronounced in winter, and consequently it is more important in winter to keep the shutters open, and while this should also be the rule in summer, under the circumstances you have mentioned it is possible no great harm would be done by leaving the shutters closed. Some manufacturers use laminated wood, or hardwood for the shutters to avoid this tendency to swell or warp, and if you are very much troubled, it might be well to consult the manufacturers to see if any change could be made in this respect. 2. *Always* push in the stops when the organ is not in use, even for a short time—by this we of course mean a matter of hours.

Q. I am sixteen years of age, am now the organist of our church, and wish to become a really good organist. I would like your suggestions as to what registrations you would use for congregational singing of hymns, and also for organ solos. Enclosed is a list of stops. The organ was originally in a theater, and is part of several different organs. 2. I would also like the addresses of magazines devoted to organ interests.—B. S.

A. As a rule, we do not suggest specific registration for all congregational hymn accompanying, as the character of the hymn, the habits of the congregation as to enthusiasm or otherwise, have a definite bearing on the question. For the ordinary hymn of praise, and a hearty-singing congregation, the preliminary announcement should be played not more than moderately loud, including such stops as (Swell), Oboe—Concert Flute 8'—Viola 8'—Orchestral Flute 4'; (Pedal), Bourdon 16'—Flute or 'Cello 8'. For congregational singing add the louder stops such as Horn Diapason 8' and 4' and Trumpet on the Swell and Great, and on the Pedal add Horn Diapason 8' if heavy foundation is required, or Flute and 'Cello together if not so much is needed. For organ solos we suggest experimentation with practically everything you have, in order to determine just what effects are available and where best suited. Almost any of your 4' and 8' stops would seem suitable for solo use, and the accompaniment should be of lesser volume, of course, and a contrasting tone color when possible. The 2' and 2⅔' stops should be used very sparingly, and beautiful as the effect of chimes might be, it will be well to guard against too frequent use. Half an hour of "trying out" will accomplish more than pages of suggestions. 2. We are sending you the names of two leading magazines devoted to organ matters.

Q. I am organist of a very small church. Have had some piano training, but no organ, so that when I took over in an emergency, I was pretty much on my own. I have been quite successful with our one-manual reed organ, but have never fully understood the stops, depending entirely on ear for the combinations. We are thinking of replacing the reed organ with a one-manual ——— electric organ, but I am not familiar with electric organs, and there is no one near to help me. Are there any books which would explain the stops, and so on? Do you know of any courses offered by mail? —G. G.

A. Off-hand we should say you have already mastered most of your problems. Depending on the ear is one of the very best ways to acquire a knowledge of stops and their effects, but such a book as Landon's "Reed Organ Method" would help you. This book contains a chapter devoted to the explanation of the different stops found on reed organs. The electric organ you mention is for practical purposes quite similar to the organ you are now playing. Of course, the tones are produced differently, and the actual mechanism is quite different, and doubtless a book of directions will be supplied by the manufacturers to take care of these matters. In playing, however, you will follow much the same procedure as on your present organ, and the stops will probably follow much the same pattern. There will be no foot pumping pedals of course on the electric organ, and the *crescendo* effects will be brought about by depressing the single pedal—increasing amplification.

Q. I am listing the names of the stops on my organ, three of which I have marked unknown. There are two sets of reeds, one in front and one in back. The one in front is controlled by Celeste and principal—these have a light, mellow tone. The reeds in the back are controlled by Dulcet and Echo Horn. The stops "Unknown #1" and Diapason open these stops wider. The Unknown #2 and #3 open the back and front swells. Can you name the "unknown" stops? —S. M.

A. Your description of the action of the "unknown" stops is not very clear, as apparently neither of them affects a speaking stop. To open the stops wider, would simply indicate a "forte" effect, and most reed organs have a Forte stop for the treble and one for the bass. We judge therefore that two of these "unknowns" would represent the Forte stops, but we cannot account for the other.

How Great Bells Are Tuned

by Edward F. Medosch

TO the non-observant listener, a church bell has only one note—that which is a result of the actual contact of the hammer with the lip of the bell, or "sound blow."

In addition to this outstanding "strike note," every bell has four other notes distinctly heard by the trained ear; and before a bell is in tune, each of these notes must be strictly true.

Produced by different sections of the bell are three notes, a third, a fifth, and an octave above the strike note, and below the strike note is the "hum note"—a ground-note which is the sum total of all the notes emanating from that whole mass of metal.

The notes of a bell depend upon its diameter at different points between the sound blow and the crown The larger the diameter, the lower the note, and it is by varying these diameters that a bell is attuned.

The tuner's first task when the bell arrives at the foundry is to clean away all traces of corrosion which dulls its tone, although it does not put a bell out of tune.

When cleaned, the bell is placed, resting on its crown, on a special vertical lathe consisting of a revolving platform, with an arm, fitted with a sharp cutting tool, so arranged above it that the tool hangs inside the inverted bell.

The tool is placed in position against the bell, the platform is set revolving, and the diameter of any part can thus be altered by scraping away the metal.

Careful adjustment and handling of the cutting tool are essential to insure the removal of the exact quantity of metal, as in a bell weighing five or six hundred pounds the removal of four or five pounds results in a detectable variation in the pitch of the note.

When testing, the expert uses tuning-forks which vibrate at a known number of vibrations per second. Given the rate of vibration of the strike note, it is a simple matter to arrive at the rates of vibration of the other notes, and he selects his tuning-forks accordingly.

Having set the fork vibrating, he places the pointed end against the bell, which if correctly tuned, will respond by producing the required note. In this way each note is tested in turn.

Tuning usually consists of lowering the pitch of the notes. A peal of bells need not be tuned like a piano to a standard pitch. The lowest bell is first tuned and the others brought into harmony with it, so that it is rarely necessary to raise a note. Sharpening, however, is possible in certain cases by cutting away the edge of the sound bow, and thus making the bell shorter.

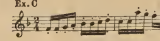
When once a bell is tuned it will never get out of tune; and the modern bell-tuner owes much of his work to the fact that in early days when the bells were hung, the bell-founders had not the implements to tune a bell with perfect accuracy.

The Violinist's Forum

(*Continued from Page* 357)

made along these lines.

No matter how advanced your pupils may be, I suggest that you give them the easiest first-position studies you can find. And see that they practice the studies with a *controlled spiccato* at a very moderate tempo. A study that has frequently been found useful for this purpose is the 3rd of Kayser, Op. 20, adapted in the following way:



At first it should be taken not faster than ♩ = 60, in order to insure that the even wrist-swing which has previously been acquired is not lost in the endeavor to synchronize with the left hand. As the pupil learns to feel confidence in his coördination, the tempo should be gradually increased. Nos. 5, 9, 11, and 16 of Kayser provide further material for the development of the "changing-note" *spiccato.* Nos. 5 and 11 are especially valuable because, being written in triplets, the accent has to be on the Down and the Up bow alternately, which tends to equalize the bow stroke.

There was a detailed discussion of the *Spiccato* in ETUDE for August 1945. If you can refer to this article, you might find further suggestions that would interest you.

What Will Television Do For Music?

(*Continued from Page* 342)

such a famous economist as Roger W. Babson stated that it would mean the end of the piano. The manufacturer of pianos did "take a terrible nose dive" in those years, but this was not due solely to radio, but to other economic and living conditions as well. (The only fatality was a many-million dollar industry, that of the player piano, which was wiped out almost immediately.)

When the piano "came back," we found the public begging for "any kind of old piano," and paying generally inflated prices to get such an instrument. Instrumental instruction via television will probably be attempted, but here again we must remember that the all-important part in instruction is the criticism by the teacher of the playing of the pupil. The teacher must watch every step in the pupil's progress, noting tone, touch, hand position, phrasing, and a great number of all-essential details which demand a teacher "in the flesh." In fact, proportion of programs of interest to intelligent music lovers is far less than those presented by radio. But in the future it seems certain that many of the greatest artists will appear on the television screen, and these must inevitably be of real interest to all teachers and students of music. Great music festivals will certainly be televised.

Again, how will television affect radio broadcasting? Our guess is that, inasmuch as radio during the last three decades has so strongly entrenched itself in American homes with programs of wide human interest and the highest cultural value, the competition of television will be coöperative rather than obstructive. Television's first appeal is to the eye, and it demands close eye attention and a more or less fixed audience. Radio's entire appeal is to the ear, and requires the use of imagination, one of the charms of radio, which has made it so versatile, so far reaching, and so expansive. The huge radio broadcasting interests have not built a house of cards, and beyond a doubt will continue their hold upon the American public.

Television has quite a distinct field from radio, and reaches out to many new surprises and sensations in entertainment in the home. The American public will demand all three modern electronic contributions to the home: phonograph, radio, and television—and these, together with a fine piano, will form the pillars of a complete musical home. They cannot fail to have a tremendous influence socially, educationally, economically, artistically, and musically in expanding the joy of living in America.

The World of Music

(*Continued from Page* 337)

spread to the far corners of the land. He organized the Mount Holyoke College Glee Club, whose annual Christmas Carol concerts in New York City have become traditional events. He gave hundreds of free organ recitals throughout New England. He was a founder of the American Guild of Organists.

IGNATZ WAGHALTER, Polish-born composer and opera conductor, died suddenly in New York City on April 7. Mr. Waghalter, who had been in this country since 1937, was for eleven years conductor of the German Opera House in Berlin.

ZAVEL ZILBERTS, founder and musical director of the Zilberts Choral Society, composer of liturgical choral music, died April 25 in New York City. Mr. Zilberts, who came to the United States in 1920, served as musical director of the Cantors Association of America.

ARMAND VECSEY, violinist and leader of the Ritz-Carlton Hotel Orchestra, New York City, from 1910 to 1944, died in that city on March 30. He was seventy years old. He was one of the favorite recording artists of the late Thomas A. Edison, and also had been a close friend of the Norwegian composer, Edvard Grieg.

Competitions

THE FRIENDS OF HARVEY GAUL, INC., announce the 1949 composition contest, the first award for which will be four hundred dollars and a guarantee of publication. The contest is for a choral composition based on an American theme. The closing date is December 1949; and all details may be secured by writing to The Friends of Harvey Gaul, Inc., 315 Shady Avenue, Pittsburgh 2, Pennsylvania.

(*Continued on Page* 389)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Stradivarius an Accomplished Player?

Miss H. S., Texas. I have never read anything that led me to believe Stradivarius was in any way an accomplished violinist. Nothing is ever said about his ability along that line. But undoubtedly he was able to play a little; enough to try a violin after he had made it. Every violin maker I have known could do that. Perhaps it is a good thing that Stradivarius did not play very much!

Merely a Trade Name

Z. R. F., New Jersey. "Carlo Micelli" was a trade name used by a jobber for the instruments he imported from Europe. Such instruments are not of very high quality. They are, in fact, purely commercial violins.

Shoulder Pad Notes

N. B., Illinois. There seems to be no information available about a maker named Louis Gairaud. It may be a fictitious name, used in a few instruments to give them added authenticity.. (2) Carl Flesch's "Art of Violin Playing" and his "Scale Studies" belong in the library of every serious violinist. Personally, I am not so impressed by his "Urstudien," but many violinists find the exercises very useful. (3) As for the shoulder pad, it is a perennial problem! Not knowing you, it is impossible for me to say which would be most likely to suit you. Why do you not go to Lyon & Healy or Wm. Lewis & Son in Chicago, and try every type they have? The essentials of a good shoulder pad are that it allows an easily firm hold to be maintained; that it sets the violin at the correct playing angle—that is, with the strings sloping slightly towards the player; and that it does not touch the back of the violin.

A Good Scale Book

Miss F. M., California. The best book for your purpose would be the "Scale Studies" by Carl Flesch. It has scales in thirds, sixths, and octaves, as well as diatonic and chromatic scales in single notes. It also gives the arpeggios in every key, including the dominant and diminished seventh arpeggios.

Perhaps a Reader Knows Him

Bro. H., Province of Quebec. I am sorry, but I do not know of a violinist named Brodus Earl, neither have I been able to find any record of him. Possibly some of our readers know of him.

A Maker Named Phillips

Miss J. S., Ohio. No information seems to be available regarding a maker named E. H. Phillips. There is a B. F. Phillips making excellent instruments in Pittsburgh; possibly E. H. is a relation of his.

Concerning a Left-Handed Player

W. J. J., Illinois. So far as I am aware, there has been little or nothing written on the subject of left-handed string players except the articles in ETUDE which you already know. The subject is interesting, but it hardly seems big enough for a Master's thesis. And I think you may have difficulty getting together sufficient source material. Few violinists have originally started to play left-handed; all left-handed violinists of whom I have heard learned to play in the conventional way, and later changed over on account of an accident. That was the case with Rudolph Kolisch, who headed a very fine quartet for a number of years. A left-handed child learns to play a stringed instrument in the normal fashion just as easily as one who is right-handed. No psychological or physical handicaps seem to appear. To my knowledge, there is no reason why a left-handed player, if he plays well, should not be just as successful in professional life as one who plays in the traditional manner.

Why Strads Are Valuable

W. W. C., West Virginia. No, I don't think that Strads are five hundred times better than good modern violins. But they are at least five hundred times more rare, and are also in the greatest demand. This accounts for the prices they command. And there are Strads and Strads. Some are priceless instruments whose tone quality cannot be duplicated; others have a comparatively ordinary quality that has been more than duplicated by a number of good makers. The value of these latter instruments is conditioned by the fact that they *are* Strads.

An Uncertain Label

Mrs. F. D., Nebraska. There is no record in the books at my disposal of a maker whose label reads ."Jacques-Bocquay d'Argentan." But there was a fine French maker named Jacques Boquay, who worked in Lyons from about 1700 to about 1736. His instruments have been priced as high as $85,000. It may be that your violin is a French instrument with a fictitious label, or perhaps you have misread the label. In any event, if you think the violin has value, it would be a good idea to have it appraised by one of the firms I mention from time to time in these columns. As I have so often said, a personal examination by an expert is necessary before the origin and value of a violin can be determined.

Purely a Commercial Instrument

Miss B. D., Texas. The label in your violin indicates that it was made by the commercial firm of Bauer & Duerschmidt in Germany, and that it is a copy of a violin by Jacobus Stainer. The second label, of course, is a copy of Stainer's famous label. No one quite knows why Stainer used the words "prope Oenipontum" on his labels.

Turning Music Pages

by Erna Kaser

DO you dog-ear your sheet music until the corners tear off? Try this.

Buy some three-eighth inch glued index tabs. Moisten a tab. Open your music to the last sheet to be turned. Apply the tab on the lower right side at the bottom. Moisten the second tab. Apply on second last sheet, *but* three-eighths of an inch higher than on the first sheet. Continue, placing each tab successively higher on each sheet to be turned, so they do not lap. When you play, the top tab turns the first sheet, then each tab in turn takes top position.

If you prefer, you may reverse this order, starting at the top of the first sheet and working down with your tabs. Either way has proved satisfactory.

MEN WHO SING

"Men who sing get along with their fellow men.

"Men who sing are good citizens.

"Men who sing are open-minded.

"Men who sing acquire a sense of the nicer things of life.

"Our prisons are filled with, largely, men and women who never sang."

—N. R. Howard

in the Cleveland News.

Theodore Presser

(*Continued from Page 352*)

capacity for work one of the first essentials to every successful business enterprise.

"The third and last in the trilogy of success is Economy. This is a homely virtue not appreciated by most of us, but I am convinced that many of the failures in business life are due to lack of this homely virtue. In every downfall or decay in the music industry that we know of, waste was the deadly poison that was injected into the business that took a lifetime to build up. The crack of doom came over Rome when she became luxurious and extravagant. The French Revolution was directly due to the reckless and foolish extravagance of the French Court of Louis XVI.

"No business can stand long the strain of undue waste—ruin follows in its wake. In our business I can readily discover defects in the design and plan, and our management has not been perfect in its operation, but our economy has been all right. It has grown to be a habit with us. We abhor waste as the deadliest enemy of success.

"Economy does not mean meanness or miserliness; any virtue carried to extremes becomes a vice. Man can work too much and kill himself. Religion is a good thing, but deliver me from a religious fanatic."

There were certain sayings which Theodore Presser frequently repeated. Among these were:

Originality—"I did it just a little differently."

Ideals—"Making money isn't everything. When I am making a book, I never think of anything but how good it can be made."

Industry—"Nothing is accomplished without giant energy."

Watchfulness—"Just let us get a little careless in a few things, and see how the bottom will fall out of everything."

Prudence—"What one keeps out of is just as important as what one gets into."

Aggressive Advertising—"When at the very outstart THE ETUDE came near failing, I doubled the size of the issue."

Gratitude—"Never look for gratitude, but never forget to give it."

Mr. Presser was always essentially a dreamer. He did not dream of power, wealth, or success. When success came to him he accepted it and hustled about to find some practical means of employing it for the benefit of others. After eighteen years of close association with him as Editor of THE ETUDE and as President of The Presser Foundation, I never knew him to fail to place his ideals foremost at all times. After Mr. Presser's passing, when I succeeded him for eleven years as President of the Company (owned by The Presser Foundation), innumerable instances of his genius, his judgment, and his kindness kept turning up unexpectedly at all times. The Company now, with the recently elected new, finely trained young President, Mr. James W. Bampton, together with an active, experienced Board of Directors, is making new plans for expansion in many directions, but at the same time retaining in every way the fine principles of its past, as well as its traditions of courtesy, promptness, liberal terms, and all of the things which have brought to it thousands and thousands of warm friends.

Theodore Presser had a firm belief in eternity and the life hereafter. He used to distinguish, however, between eternity and immortality. He felt that immortality had to do with those things which are done in this life and have an effect upon the good of others for generations to come. He used to say that he would far rather be a Beethoven or a Shakespeare or a Goethe or an Emerson or an Edison, who contributed to making the world better, than he would have been to be an Alexander, a Caesar, a Napoleon, or the greatest warrior that ever lived. Once at Bethlehem, Pennsylvania, at a great Bach Festival, he said, "Now this is real immortality. Bach lives again, although he has been dead nearly two centuries."

Mr. Presser's benefactions will live for future generations, but most of all, his philosophies and his ideals will live for all time.

The Story of "Schani" Strauss

(*Continued from Page 356*)

Strauss brought the organization to the United States for a second time in 1900-01, for a series of more than a hundred concerts, but upon his return to Vienna, he disbanded the orchestra.

Nine years before his death in 1916—whether prompted by jealousy, or seized by a long suppressed desire to focus attention on himself—Eduard Strauss "destroyed a piece of Viennese history and robbed his native city of an irreparable musical treasure."

"No turn crank. Just a slip a record in the slot!"

Russian Masters of Yesterday

(*Continued from Page 344*)

plain and clear—composers like Palestrina, Orlando Lasso, and Bach were able to express their musical thought in terms that could be understood. A rapid review of the subsequent periods of musical history, however, shows a tendency to ever greater complication in musical expression until, in fairly recent times, music became so extremely complicated that it was difficult to see how it could go on! In mere matters of technique, musical problems seemed solved. At that moment, it became necessary for some element other than mere technique to make itself felt, and at that point, precisely, the external and technical aspects of "modernism" were found to be insufficient for complete musical expression.

What remains now is for music to recapture the simpler, more natural, more human values of emotion, imagination, and heart. When this happens—and it has already begun—music will come out of the category of purely cerebral experimentation in forms, and will find its way back to the more understandable values it is meant to express. A good example of what I mean can be found in a comparison of Beethoven's Third Symphony ("Eroica") and Tchaikovsky's Overture 1812. Both of these works reflect (as all noble compositions must reflect) their composers' views on life, their beliefs about what goes on in the world. Both, in this case, reflect political sentiments! The difference is that Beethoven wrote into his symphony an impassioned outcry against tyranny and in favor of the rights of man, in which he *believed* with all his heart and soul. Tchaikovsky, on the other hand, confined himself to a calculated picture of Napoleon. Beethoven wrote because he could not do otherwise—Tchaikovsky wrote for a definite effect. That is why the "Eroica" lives on as great music while the "1812" already begins to show signs of brittleness and age. What music needs, therefore, is greater sincerity, greater emotional truth.

I have always had a great love for, and a great interest in, church music. While much church music is being written today, not all of it is of equal interest or value. And this, again, results from the same question of personal sincerity and emotional warmth. Of all types of music, church work requires the deepest sincerity. It is not enough to study the *forms* of a Mass—there must be, apart from structural form, a deep desire to serve God, to honor Him and praise Him. Thus, unless a composer actually feels such inspiration, he would do better to leave church music alone until such time as he can come to it humbly, devoutly, reverently. In Russia, the pious feeling for religion and the necessary knowledge of form are greatly aided by a study of the great body of traditional music, growing out of centuries of worship. Similar literature exists, of course, in all lands. It is part of the church-composer's training to make himself familiar with it, thus permitting his own work to grow out of what has come before. Most musical problems can be solved by sincerity and hard work!

The World of Music

(*Continued from Page 386*)

THE CHICAGO SINGING TEACHERS' GUILD announces the thirteenth annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Publication of the winning song is also guaranteed by the Guild. All manuscripts must be submitted not earlier than October 1, 1949, nor later than November 1, 1949. All details, including a copy of the text for the song, may be secured by writing to John Toms, School of Music, Northwestern University, Evanston, Illinois.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

THE FIFTH INTERNATIONAL COMPETITION for Musical Performers, Geneva, 1949, will be held at the Conservatory of Music, Geneva, Switzerland, September 19 to October 2. The contest is open to singers, pianists, violoncellists, oboists, bassoonists, and interpreters of sonatas for violin and piano, of all nationalities. There are first and second prizes in the various classifications. The deadline for submitting registrations is July 15; and all details and application forms may be secured from the Secretariat of the International Competition for Musical Performers, Geneva, Switzerland.

THE AMERICAN GUILD OF ORGANISTS is promoting a National Open Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only stipulation being that he "shall not have played a recital for the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. Searle Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE CHOPIN PIANO CONTEST, begun in 1927, and held every five years until interrupted by World War II, will

(*Continued on Page 391*)

Make Your Recitals Interesting

(Continued from Page 349)

bored, even though the recital was a little long. There was a short intermission when refreshments were served, and at the close of the performance awards were given out. Those children who had worked especially hard and who had accomplished all they set out to do, were given certificates of award, and all the children were given merit pins because they deserved them. These merit pins, by the way, are inexpensive, but lovely, and give the children a thrill. There are several music stores that carry them—pins in the form of lyres, pianos, violins, and so on, and they are well worth the small investment.

Even the smallest children love to play with each other and for each other, which is excellent experience for all of them. Ronny and Freddy, two small brothers, five and seven years old, played the welcome song four hands at the big recital, while Janet, a little girl playmate, sang it. It was merely the scale of C playcd up and down, in three-four time in the *primo* part, with a very simple *secondo* accompaniment, and the words, as follows: "How do you do! How do you do! We're very glad to welcome you." A little trio selection on the piano, played by Anne, Marian, and Joseph, two little sisters and a brother, also made a hit. Marian was six, Joseph eight, and Anne, ten years old.

Children are great imitators, and hearing a piece played several times by someone who knows it thoroughly will help a pupil to learn to play it correctly more quickly. A good record of the piece will also help him learn it. When a child has learned to play a piece well, it is fun for him to make a recording of it himself. This is a good inducement toward learning. Encouragement, too, is half the battle. Never criticize a youngster for what he does *not* do, but always encourage him, rather, for what he *does* do. There is always something in every lesson that is good, and every child is receptive to suggestion.

The Voice of the World

The average recital includes children of all ages, and a teacher needs to study each individual child, his likes and dislikes, his ear for music, his ability to learn—because each child is a personality in himself. Schopenhauer once said, "Music is the immediate voice of the world." And every child, no matter how small, has a right to have a part in this voice, even though he may never be what we regard as a musician. Later, as he learns more about it, and begins to play with a greater or lesser degree of skill, it can become for him a refuge from the world itself, as well as a source of entertainment. And he will learn to express himself in the voice of the world, which is music, at every recital in which he takes part.

Music is far more than merely learning to play some instrument mechanically. It is learning to appreciate it and to enjoy it, to make of it truly the "immediate voice of the world" which speaks in even the simplest piano piece, and by even the smallest child.

I can see no pleasure in going to a recital and hearing a child play page after page of a difficult piece that he hates because it is 'way beyond him. I would rather hear him play a shorter and simpler piece well, with real feeling, keen enjoyment, and pride in his own accomplishment. A baby must learn to creep before he can walk, to walk before he can run. And so it is with a child and his music. Step by step he must learn. If a child gets discouraged I feel that I have failed as a teacher. I change my methods, both of handling him and his problems, and of teaching him. I ask myself if I have rushed him, or if, on the other hand, I haven't advanced him fast enough. Perhaps he could play something more difficult than I have been assigning. Maybe one of the simplified popular numbers would encourage him. And soon I get to the root of his trouble. Above all, I try to encourage every small spark of musical ability. He may not have genius, but he is sure to have something which will make a recital worth while.

Recitals can, and should be interesting; otherwise why have one? The average teacher wants to show just what a child has learned throughout the year. The average parent wants to hear the child play a pretty piece well, so that the audience will applaud, not only out of politeness, but from pure enjoyment. And at the end, it is nice to hear the audience say, not, "Well, I'm glad that's over," but "I certainly enjoyed every minute of it! I didn't have a chance to get bored."

Our Country Is Hungry For Good Music

(Continued from page 345)

could finagle a ship cruise to the West Indies, she accepted an offer to entertain the passengers en route for all expenses and fifty dollars spending money. She liked the chore, so did the passengers. Returning, she won a scholarship at a music school, auditioned later at the Met, was accepted, and found herself launched on a concert tour of South America. Making the Met is an advantage to any young singer. It's not the pay, but the prestige that boosts concert possibilities.

The war started a number of concert careers. Corporal Gordon Myers, baritone, was a special discovery of the Army. Myers made his record début on a V-Disc singing *A Soldier's Prayer*, music by Major Brown Bolte, words by Lt. Col. Harold G. Hoffman. V-Discs were produced during the war by the Special Service Division of the Army Service Forces and shipped as morale boosters to men on all battle fronts. Corporal Myers's record made such a hit with the G.I.'s, he was signed by radio and phonograph companies on his return to civilian life and found himself launched on a career.

A lucky break is a quick starter these days. Take Leonard Bernstein. On a Sunday performance of the New York Philharmonic, the guest conductor fell suddenly ill, the regular was away from town, and Lennie, a pinch hitter and only twenty-five years old, was "it." Without a rehearsal and shaking in his shoes, he mounted the podium, conducted a tricky program, and had the audience cheering from the first number. A little over a year before, he was giving piano lessons at two dollars each and living in an eight dollar a week hall bedroom.

Dorothy Maynor was just as impecunious until the summer she attended the Berkshire Musical Festival and a friend persuaded Serge Koussevitsky, conductor of the Boston Symphony Orchestra, to hear her sing. Not and bored, he wasn't in the mood, but gave in. Stirred by her singing, he said, "The world must hear this voice." Within a week, Dorothy Maynor was giving a Town Hall recital with a manager lining up concert dates.

Radio has boosted many an artist into the big time, including Nino Martini, James Melton, Risë Stevens, Dorothy Kirsten, Helen Jepson, Jan Peerce, Richard Crooks, and Helen Traubel. But the films top all for giving a name box-office value. Nelson Eddy's first picture upped his concert fee from seven hundred and fifty dollars to five thousand dollars. Melchior spent years singing heavy rôles at the Met, but couldn't pull the big crowds when he soloed. That was until his first appearance in pictures. Now he does a concert a day while on tour.

Pictures are also hypos to record sales, and this revenue is not hay. Until recent years, the sale of classical piano records was nothing to get excited about. After "A Song to Remember," with its Chopin music, José Iturbi's record sales spurted. Royalties reached a high of one hundred eighteen thousand dollars for six months. This harks back to the greatest tenor of all, Enrico Caruso, who made over three million dollars from record sales.

What makes a concert artist? Managers will tell you it's personality, plus technical ability. Without the first, a performer could play rings around the best of them and still not click with the public. With it, technique is overlooked.

Arthur Judson, president of Columbia Concerts, Inc., believes the present musical interest is not a "flash in the pan" but a permanent gain. "America," he said, "has had a real musical awakening, due largely to sound reproduction. The people have found that we do not live by bread alone. We have the talent here; it's coming from all corners of the land. We have the audience now, and it's keenly intelligent. While we have not yet produced a Bach or Beethoven, we will. It takes time, and the conditions must be right. Conditions were never more right than they are today. America has taken over the musical leadership of the world.

The World of Music

(Continued from Page 389)

be resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish master's death. Elimination contests will begin September 15, and the finals will be timed to end on October 17, the date of Chopin's death in 1849. All information may be secured from the Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th Street, New York City.

THE HELEN L. WEISS FOUNDATION of Philadelphia is sponsoring a competition for composers up to thirty-five years of age for a chamber music work not less than ten minutes nor more than twenty minutes in length. The composition may be written for instruments up to eight in number and may include one or two voices. The first prize is two hundred dollars and the second prize is fifty dollars. The closing date is September 1, and full information may be secured from The Helen Weiss Foundation, 2459 76th Avenue, Philadelphia 38, Pa.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed, director, announces the sixth annual composition competition for the Ernest Bloch Award. Compositions must be based on a text from the Old Testament, and suitable for three-part women's chorus. The award is one hundred and fifty dollars and guaranteed publication by Carl Fischer, Inc. The closing date is October 15, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

• • •

"Music that gentlier on the spirit lies
than tir'd eyelids upon tir'd eyes."
—TENNYSON

Junior Etude

Edited by

ELIZABETH A. GEST

A Surprise in School

by William J. Murdoch

THE boy was startled to see the teacher peering closely at him from the desk. When the master walked towards him, the boy became more alarmed.

Now there would be trouble for sure! The schoolmaster was always scolding him for his indifference to his studies. And when he discovered the music!

And that was just what the teacher did. Spying the paper the boy was trying to hide, he asked for it. He was surprised when he saw it was music. It was an original manuscript copy, entitled "Variations on a German Melody for the Piano, Opus 1," and signed by the twelve-year-old composer.

The teacher, smiling strangely at the anxious boy, turned and walked to the door. The boy swallowed, then blinked with astonishment when he heard the master call to the teacher in the next room. He must come in at once and see something!

The boy's heart leaped in triumph when he saw the two men studying his music so closely. Now perhaps they would forgive him his poor scholarship, when they saw how deeply he loved music and when he told them how much he practiced at home. He heard the men exclaim their surprise at his work, and his spirits soared in pride.

The teacher from the next room returned to his own class, and the boy settled back to enjoy the envy and admiration of his schoolmates as well as the congratulations of his master. He prepared himself for glowing compliments.

Instead, when the teacher handed him back his music, the boy received a thorough shaking—and a severe lecture to pay more attention to his books and leave such trash as this music at home!

It was a humiliating disappointment

GRIEG WHEN A BOY

for the boy, but it was not the last. Like most men who go far in life, he started his journey early and soon learned that the traveling is often rough and rocky. Later he destroyed the composition, for he realized that it was not fit to carry the distinguished name of Edvard Grieg.

Musical Brooks

(Prize Winner in Class B, Special Poetry Contest)

A rippling brook is a melody,
Murmuring soft and low;
So sweet and silvery are its tones;
Melody is its flow.

A bubbling brook is a melody,
Gay as it swings along;
So playful, romping and racing by,
Singing its joyful song.

A brook's a torrent of sparkling notes,
Rushing headlong in flight;
And tumbling madly along the way,
Strong in its unseen might.

All nature's music is lovely, too,
Music so wond'rous rare;
Its melody, rhythm, harmony,
Gloriously fill the air.

STELLA LOIS WARD (Age 13), Florida.

Our Rhythm Band

by J. Lilian Vandevere

(Fill in the spaces to rhyme with the previous lines)

Judy likes to hear it jangle,
So she plays the big _____.

John has fingers strong and nimble.
He can hold a tap and _____.

Mary keeps the time with clicks.
Hear her play a pair of _____.

Don has something he must knock.
Hear him tapping on the _____.

See what little Patsy gets;
She can play the _____.

Lovely, tinkling music tells
That's Susanne, who's playing _____.

Rap and shake. Just look at Jean,
While she plays the _____.

Each one lends a helping hand;
Come and hear our _____.

Answers: triangle, cymbal, sticks, block, castanets, bells, tambourine, rhythm band.

Do You Collect Records?

MANY of you teen-age Juniors have phonographs in your homes; others do not. However, if you do not have one in your own home, perhaps one of your friends, or a member of your music club has one, so you have the opportunity of listening to good music on recordings.

When you have a birthday and when you make lists of things you would like to receive for Christmas or for graduation presents, why not add a record to your lists?

Then after you get it, listen to it carefully, perhaps several times in succession. Next, take it to your friend's home or to the Music Club meeting, so that, besides enjoying the record yourself, you will be giving others a chance to hear it, too. They, in turn, will do the same for you when they get a new record. Perhaps your club can buy a good record from time to time.

Just think how much fine music you could hear and become familiar with if you formed this admirable habit! The following double-faced records are very excellent. Take your choice and get the ones that most appeal to you, but you will find it a hard choice to make!

R.C.A. Victor

No. 10-1315, Piano, played by Iturbi—*Arabesque* (Schumann) with *Allegro passionata* (Saint-Saëns)
No. 10-1328, Violin, played by Heifetz—*The Bumble Bee* (Rimsky-Korsakoff) with *Sea Murmurs* (Tedesco)
No. 12-0377, Orchestra, played by Boston Symphony—*Academic Festival Overture* (Brahms)

Columbia

No. 71786D, *Song*, sung by Nelson Eddy—*Ave Maria* (Schubert) with *Serenade* (Schubert)
No. 17240D, Two Pianos, played by Bartlett and Robinson, *Gavotte* (Gluck) with *Jesu, My Heart's Joy* (Bach)
No. 12745D Orchestra, played by The Philadelphia Orchestra, *Anitra's Dance* (Grieg) with *In the Hall of the Mountain King* (Grieg)

(Additional records will be mentioned in a later issue.)

Some June Birthdays and Anniversaries

June 2 is the birthday of Sir Edward Elgar (1857), one of England's outstanding composers.

June 5 is the birthday of Stravinsky but about two weeks later if reckoned by the Russian calendar (1882). He is one of the prominent "modern" composers.

June 8 is the birthday of Robert Schumann. Why not play one of his compositions in his honor that day?

June 11 celebrates the birthday of Richard Strauss (1864).

June 14-15 is the anniversary of the first non-stop airplane flight across the Atlantic ocean (1919).

June 15 is the birthday of the Norwegian composer, Edvard Grieg (1843).

June 17, the composer of the opera, "Faust," Charles Gounod, was born in Paris (1818).

June 22, the composer of the opera, "Madame Butterfly," was born in Italy (1858), according to most biographers, but recent researches give December.

June 22 is also the birthday of Théodore Leschetizky (born 1830, in Poland), one of the world's greatest piano teachers.

The Mandolin and Great Composers

CAN any of you play the mandolin? Or have you ever seen it played? If so, you know it is a fretted, string instrument. In shape it is very much like the lute, which was played a great deal in the sixteenth and seventeenth centuries, only its neck is straight. It is tuned in fifths, like the violin, but each string has a double, making pairs of strings of identical pitch; therefore it has eight pegs, as two pegs are required for each pair of strings. The little tortoise-shell or celluloid pick, called the plectrum, is trilled across the double strings.

Beethoven had a friend named Krumpholtz who was a very excellent performer on the mandolin, and Beethoven thought so much of his skill that he composed a composition for him to play on his mandolin. The title page of this states the facts clearly

Sonatina for the Mandolin
Composed by
L. V. Beethoven

The original manuscript of this composition is in the British Museum in London.

England first heard a mandolin in 1713 at a concert. Handel used it in one of his now-forgotten operas in 1748. Mozart also introduced the mandolin in one of his operas, "Don Giovanni," in which he wrote a *Serenade* with mandolin accompaniment.

Today, however, the mandolin is usually combined with the banjo and guitar in a more jazzy type of music.

Lady With Mandolin

by Lindsey Jackson, Jr. (Age 16), Alabama. Prize Winner in Class A, Kodak Contest

Lindsey first painted the picture, then photographed it, developed it, and enlarged it. He also plays violin and piano.

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Use one side of paper only. Do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1) Pa., by June 10. Results in October. No essay this month. Puzzle appears below.

Musical Spelling Puzzle

by Stella M. Hadden

The first two letters in the name of the composer of the "Messiah."
PLUS the last letter in the name of the composer of "Lohengrin."
PLUS the fourth letter in Foster's first name,

o o + o + o + o +

o o o + o o + o =

?

PLUS the last letter in Gounod's first name.
PLUS the second, third and fourth letters in Wagner's first name.
PLUS the third and fourth letters in the name of the composer of "From the New World Symphony."
PLUS the third letter in Beethoven's first name
Gives the name of a musical instrument which preceded the piano.

Honorable Mention for Double Puzzle:

Sheila Sidon, Marvin Von Deck, Herman Sieber, Thomas Kelly, Patricia Eldsness, Betty Jean Naff, Sam A. Brady, Jr., Nancy Tankersley, Joan Elsie Haselton, Betty Ann Huff, Lisdsey Jackson, Jr., Roberta Everitt, Dan Levine, Peggy Hutchinson, James Mason Martens, Rita Ungaro, Salina Brown, Frank Stadler, Vivian Huston, Billy Keane, Eleanor Proulex, Michael Keane, James Robertson, Jean Gancher, Lewis Rosenbaum, John Wragge, Patricia Dorwart, Barbara Jennings, David Atkins, Faith Parrott.

I study piano and clarinet and enjoy working out the JUNIOR ETUDE contests and reading the letters from other young musicians like myself.

David Weinberg (Age 15), Connecticut

Results of Double Puzzle in February

The Double Puzzle brought forth a great many answers, most of which were correct, but unfortunately, the Honorable Mention list must be limited to the thirty best papers. When the answers are correct, "best" means the best looking and best arranged papers. (And remember, sometimes something is excellent for age 10 that would not be good for age 16.)

Prize Winners for Double Puzzle

Class A. Blanche Lasseigne (Age 16), Louisiana

Class B. Shirley Prey (Age 14), Pennsylvania

Class C. Dorothy Williams (Age 10), Pennsylvania

Letter Boxers

Send your replies to letters appearing on this page in care of the JUNIOR ETUDE and they will be forwarded to the writers

Dear JUNIOR ETUDE:

I play the piano and like music very much I would like to hear from others who are interested in good music who are about my age. I enjoy the JUNIOR ETUDE very much and my friends here in Hawaii enjoy it too.

From your friend,
BERNICE KAMEI (Age 14), Hawaii.

I wish you gave more puzzles in the JUNIOR ETUDE for I find them not only enjoyable but also educational in the field of music. I would like to hear from other JUNIOR ETUDE readers.

Arthur E. Jannery (Age 16), Massachusetts.

I take piano and vocal lessons and sang a solo recently in a school program. I also play tenor saxophone in our High School Band. I would like to hear from others who are interested in music.

Lucille Mast (Age 14), Ohio

My mother takes the ETUDE and I like to read it, especially the JUNIOR ETUDE. I take piano lessons and also play the flute and would like to hear from others interested in music.

Joyce Rattray (Age 15), Iowa

PIANO QUARTET, ST. MARY'S, PENNSYLVANIA

(Piano 1) Jean Scholes (16) and Patricia McKnight (15); (Piano 2) Valentina Riddle (18) and Patricia Fleming (16).

Florence Grandland Galajikian

Distinguished American composer, winner of NBC Orchestral Award, member of the Artist Faculty of the Department of Theory and Composition.

NOAH AND THE ARK
A Story with Music for Piano
by Ada Richter

Interspersed with easy-to-play-and-sing piano pieces and colorable line drawings, this version of NOAH AND THE ARK will have particular appeal for little people. Directions for dramatization are included wherein an older pupil or the teacher may act as narrator. This delightful edition can be yours for 35 cents, postpaid, the special Advance of Publication Cash price.

YOU CAN PLAY THE PIANO! Part Three
A Book for the Older Beginner
by Ada Richter

Here are original numbers and favorite selections in new arrangements; just the type of study material an older student wants to play while learning! Bizet's *Toreador Song* from "Carmen" and the *Theme* from Schubert's "Unfinished Symphony," and many others are found here. Reserve a single copy now at the special Advance of Publication Cash Price of 35 cents, postpaid.

ASSEMBLY BAND BOOK
A First Book for Elementary Bands
Compiled and Arranged
by Philip Gordon

In making this collection ready, Mr. Gordon had prepared a type of band book very much needed. The material is intended for use through one semester of elementary band training, and to provide interesting first band material.

The instrumentation does not involve that of the standard concert band, but has been planned to include the following more regularly used instruments: C Flute; B-flat Clarinet A; B-flat Clarinet B; B-flat Cornet A; B-flat Cornet B; E-flat Alto Saxophone; B-flat Tenor Saxophone; E-flat Alto Horn A; E- flat Alto Horn B; E-flat Alto Horn C (optional); Trombones A and B; Trombone C; Baritone (bass clef); Baritone (treble clef); Basses; Drums; Conductor (Piano).

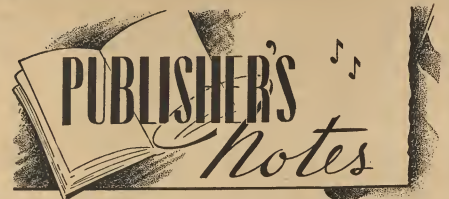
The fifteen easy numbers in this collection will include *Waves of the Danube,* by Ivanovici; an *Excerpt from Symphony, No. 2,* by Schubert; the *Minuet* from Mozart's "Haffner" Symphony; Schumann's *Soldier's March; Song of the Pines,* by Adair; and *Height Ho!* by Rolfe.

The special Advance of Publication Cash Prices are 20 cents for each part, and 40 cents for the Conductor's Score, postpaid.

FIFTEEN RECREATIVE ETUDES
For the Piano
by William Scher

For second and third grade students, here is a group of supplementary studies, each bearing upon a particular phase, and each touched with a special melodic quality. Emphasis falls upon the alternating right and left hand scale passages; rhythm; legato and cantabile playing; staccato; broken chords; left hand development; chord and pedal work; chromatic scale passages; and interlacing triads.

Take advantage of this offer, and order your single copy now at the special Advance of Publication Cash Price, 35 cents, postpaid.



A Monthly Bulletin of Interest to All Music Lovers

June, 1949

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance of Publication Cash Prices apply only to single copy orders placed prior to publication. Delivery (postpaid) will be made when the books are ready.

All Through the Year—Twelve Characteristic Pieces for Piano.....Ketterer .30
Assembly Band Book—A First Book for Elementary Bands .....Gordon
Parts, each .20
Conductor's Score .40
The Chapel Choir Book—For Three-Part Mixed Voices (S.A.B.), with Organ Accompaniment .....Peery .40
The Ditson Album of Organ Solos..... .50
Fifteen Recreative Etudes for Piano..Scher .35
An Introduction to Score Reading..Schluer .80
Ivor Peterson's Piano Accordion Book.... .45
Little Pieces from the Classic Masters—For Piano Solo.....Bear .30
Noah and the Ark—A Story with Music for Piano .....Richter .35
Organ Musings 80
Second Piano Part to Streabbog's Twelve Easy and Melodious Studies, Op. 64 Gauntlett .40
Songs of Worship—A Collection of Songs for the Church Soloist, for High and Low Voices .....each .40
Stanford King's Party Piano Book..... .40
Technic Tactics—Twenty-one Short Studies for Piano .....Stevens .25
Ten Choral Preludes and a Fantasy—For Organ .....Matthews .60
You Can Play the Piano, Part III—A Book for the Older Beginner... .....Richter .35

IVOR PETERSON'S PIANO ACCORDION BOOK

This material has been assembled and arranged by a well-known Swedish virtuoso and Victor recording artist. Some of Mr. Peterson's most attractive compositions will be included, and there also will be skillfully made arrangements of such numbers as *Invitation to the Dance,* by Weber; Brahms' *Hungarian Dance, No. 5; Sounds from the Vienna Woods,* by Strauss; *Themes* from "Lustspiel Overture," by Kelar-Bela; Rubinstein's *Melody in F;* *Theme* from Tschaikowsky's "Symphonie Pathetique," and the Russian folk song, *Two Guitars.*

Single copies of this book may be reserved now at the special Advance of Publication Cash Price, 65 cents, postpaid.

THE DITSON ALBUM OF ORGAN SOLOS

True to the Ditson tradition in every way, we are ready to present the new addition, the DITSON ALBUM OF ORGAN SOLOS. From the best-seller list there come Stults' *The Sweetest Story Ever Told,* Bartlett's *A Dream,* and other favorites. Then too, some numbers were written exclusively for this book, including Alfred Whitehead's transcription of Purcell's *March Maestoso.* Hammond Organ registrations are included. Be sure to order your copy now at the special Advance of Publication Cash Price, 50 cents, postpaid. Sold only in United States and its possessions.

STANFORD KING'S PARTY PIANO BOOK

Here is the party "icebreaker" that's welcome anytime for good, old-fashioned "round-the-piano" sing sessions. Not-so-expert players will find it suits their playing most enjoyably. Reserve your single copy now at the Advance of Publication Cash Price of 60 cents, postpaid.

THE CHAPEL CHOIR BOOK
For Three-Part Mixed Voices (Soprano, Alto and Baritone) with Organ Accompaniment Compiled and Arranged
by Rob Roy Peery

Filling a niche too often left vacant, this volume will have special appeal for the group with a moderate vocal range with limitations in the quantity of male voices. Harmonious, singable arrangements of such works as *Bless the Lord,* by Ippolitoff-Ivanoff and the *Panis Angelicus* of Franck are included, together with seasonal music chosen for Christmas, Easter and Thanksgiving, some original compositions and choral transcriptions of favorite hymns. The Advance of Publication Cash Price for this valuable collection is 40 cents, postpaid. Sold only in the United States and its possessions.

ORGAN MUSINGS
A Collection of Original Compositions and Transcriptions for the Organ

This book is to be added to the series of cloth bound books which already includes THE ORGAN PLAYER, ORGAN REPERTOIRE, THE CHAPEL ORGANIST, ORGAN VISTAS, and LIGHTER MOODS AT THE ORGAN. The majority of the contents were prepared especially for this collection, and will not be found in other albums.

Original works by William A. Wolf, William E. France, Harold K. Marks, Charles E. Overholt, Ernest W. Sheppard, Paul Koepke, G. F. Broadhead, and Norris A. Pynn will be included. Some of the arrangements will cover Wieniawski's *Romance;* Haydn's *Allegretto;* Chopin's *Prelude in D-flat;* the lovely *Legende,* by Tschaikowsky; and Liadow's *Berceuse.* The registrations include those for the Hammond Organ. Single copies may be reserved now at the special Advance of Publication Cash Price, 80 cents, postpaid.

SONGS OF WORSHIP
A Collection of Sacred Songs for the Church Soloist, High or Low Voice

The contents of this forthcoming collection will make it one of the most useful in its field, for they will embrace songs of a melodious type and general musical appeal. They will cover various seasons of the church year, and have been chosen especially for their suitability to young soloists. Editions for both high voice and low voice are being prepared.

The special Advance of Publication Cash Price for a single copy is 40 cents, postpaid. Be sure to specify which edition is wanted.

LITTLE PIECES FROM THE CLASSIC MASTERS
For Piano Solo
Compiled and Arranged
by Leopold J. Beer

Bach, Francois Couperin, Louis Couperin, Gluck, Handel, Kuhnau, Purcell and Rameau are represented in this unusual collection of selected old dance forms of the 17th and 18th centuries. The simplicity and charm of the Courante, Gavotte, Rigaudon, Sarabande and Menuet permeate these pieces of about grade three in difficulty. Reserve your copy now at the special Advance of Publication Cash Price of 30 cents, postpaid.

TEN CHORAL PRELUDES AND A FANTASY
For Organ
by H. Alexander Matthews

Here is an organ book wherein the registrations are for standard and Hammond organs, and where the solo stops are *left to the discretion of the player!* Hymns for Christmas, Easter, Lent and general use are included. The choral preludes are founded on *Angels from the Realms of Glory; When I Survey the Wondrous Cross; Forty Days and Forty Nights; Jesus Christ Is Risen Today; Saviour, Breathe and Evening Blessing; The King of Love My Shepherd Is;* *The Son of God Goes Forth to War; Fairest Lord Jesus; Come, Thou Almighty King;* and *Oft in Danger, Oft in Woe.* The fantasy is based on *When Morning Gilds the Skies.* The special Advance of Publication Cash Price is 60 cents, postpaid. Reserve your single copy now.

CLASSIC ITALIAN SONGS
Volume II
Medium High and Medium Low Keys
Edited by Mabelle Glenn and Bernard U. Taylor

The first volume of CLASSIC ITALIAN SONGS proved to be of such great practical value in the professional work of singers and singing teachers in private studios and leading music educational institutions throughout the country that the authors have been prevailed upon to bring forward a second volume, which is now in work. From a wealth of available material fifteen songs have been chosen from the literature of twelve of the great composers of the Early Italian era: Bononcini: *L'esperto nocchiero;* Caldara: *Alma del core* and *Come raggio di sol;* Carissimi: *Deh, contentatevi;* Casti: *Ah! quanto è vero* and *E dove t'aggiri;* Durante: *Danza, danza fanciulla gentile;* Falconieri: *O bellissimi capelli;* Legrenzi: *Che fiero costume;* Mazzaferrata: *Presto, presto io m'innamoro;* Provenzale: *Deh, rendetemi;* Rosa: *Star vicino;* Scarlatti: *Non vogl'io se non vederti* and *Sento nel core;* Stradella: *Col mio sangue comprerei.*

As in Volume One, the interesting modernized accompaniments by Florida have been utilized. The editors have taken great pains to indicate proper phrasing, correct metronome markings, and dynamic signs so that students who scrupulously observe the careful editing may be helped toward an artistic interpretation. A detailed song-study plan has been prepared as a time-saver for singers. The Italian pronunciation table, which covers every phase of correct pronunciation, the English versions of the songs, and the notes on the songs, which include brief biographical sketches of the composers, are of value in presenting authoritative interpretations.

Published in medium low and medium high keys, CLASSIC ITALIAN SONGS, Volume II, will find a welcome place in countless singers' libraries. Reserve your copy now at the special Advance of Publication cash price, 60 cents, postpaid.

SECOND PIANO PART
To Streabogg's Twelve Easy and Melodious Studies, Op. 64
by Basil D. Gauntlett

The melodic and harmonic material contained in this second part makes interesting and effective study. The excellent addition to the dozen original compositions (the first volume is required for use with this book) completes a fine arrangement for two pianos, four hands. At the Advance of Publication Cash Price of 40 cents, postpaid, it would be difficult to find a more practical purchase.

TECHNIC TACTICS
Twenty-One Short Studies for Piano
by Milo Stevens

Here is new teaching material which cleverly combines the essentials to piano technic with genuine melodic interest. Major and minor modes both are introduced in these studies for second grade, and a number of the easier keys are used.

The work in this book is designed to cover such matters as scale passages divided between the hands; interlocking arpeggios; broken chords; rapid five-note groups; staccato chords; crossing of the hands; wrist rotation; chromatic scales; double thirds; and the trill and mordent.

Single copies may be reserved now at the special Advance of Publication Cash Price, 25 cents, postpaid.

SHORT ETUDES WITH ORNAMENTS
For Piano
Compiled and Edited
by Louise Robyn

This compilation consists of eighteen short studies illustrating the basic ornaments and may be used to follow THE ORNAMENT FAMILY, which was withdrawn from these advance of publication offers last April. The material follows the presentation of the companion volume, and the music is selected from the well known etudes of Bertini, Czerny, Lemoine, and Wieck. One example is from Beethoven's Sonata, Op. 49, No. 2. Extensive explanatory notes are provided, and the ornaments illustrated are grace notes combined with intervals and chords, the acciacatura, appoggiatura, mordent, inverted mordent, turn, and trill.

Single copies of this work may be ordered now at the low Advance of Publication Cash Price, 40 cents, postpaid.

ALL THROUGH THE YEAR
Twelve Characteristic Pieces for Piano
by Ella Ketterer

These twelve original pieces, one for every month of the year, are an excellent group of study pieces for grades two and two-and-a-half. Composed by this very popular and successful piano teacher, the story-like titles, the directions and the attractive illustrations contribute to a painless and most pleasurable method of training. Special Advance of Publication Cash Price is 30 cents, postpaid.

AN INTRODUCTION TO SCORE READING
by Carl G. Schluer

This book will have appeal for both the embryonic conductor and the musician in general. Dealing with such subject-matter as vocal scores; reading practice in the alto, tenor and soprano clefs; combinations of the C clef, the transposing instruments; miscellaneous orchestral combinations and the playing of a full orchestral score at the piano (in the order here listed), gradual progression is assured. Excellent examples of masterly scoring from musicians such as Bach, Beethoven, Haydn, Handel, Mendelssohn, Mozart, Palestrina, Schumann, Wagner and Weber make this volume a "must" for anyone who is at all interested in this problem. Special Advance of Publication Price is 80 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Augmented production facilities make it possible for the publishers to present this month four of the works recently announced in these notes. Copies are now obtainable from your music dealer, or from THEODORE PRESSER CO. The piano and organ books may be had "On Approval"; the Conductor's Score, or Solo B-flat Clarinet, or Solo B-flat Cornet parts of the band book may be obtained on the same terms. With this notice, the Advance of Publication prices are withdrawn.

Echoes from Old Vienna, is a collection of piano pieces in grades three and four, compositions by contemporary writers and long-established favorites, that bring back memories of the gay, care-free days when Vienna was the home of the waltz. Price, 75 cents.

Little Players Growing Up, by Robert Nolan Kerr is the third in the series of instruction books for young piano students beginning with LITTLE PLAYERS (50 cents), adopted as the official text book for class piano teaching in the public schools of several large cities, followed by TUNES FOR LITTLE PLAYERS (60 cents), an equally attractive follow-up book. This new book is beautifully illustrated and with gay and helpful verses, is especially designed to prepare the pupils for private lessons with a thorough grounding in music fundamentals. Price, 75 cents.

Twelve Compositions by American Composers, for Organ with Bells, is a collection of hitherto unpublished works, all prize-winning compositions in the contest sponsored by a leading manufacturer as a service to organists seeking repertoire and recital material for this unique, modern combination. Instructive study notes by Dr. Alexander McCurdy are included. Price, $1.25.

Sousa's Famous Marches, Adapted for School Bands, brings one dozen of the "March King's" very best and most popular compositions within the playing capabilities of the average high school band without the loss of any of the spirited crispness and infectious melodic charm that characterizes these radio, concert and marching band favorites. Thirty-seven parts are available, the instrumentation following the suggested groupings approved by the Music Educators National Conference. *The Stars and Stripes Forever; El Capitan; Semper Fidelis; The Washington Post; King Cotton* are among the marches included. Parts, 40 cents each; Conductor's Score, $1.25.

Classics In Key-Kolor
For the Piano
Compiled and Arranged by
MARY BACON MASON

Read music without mastering the scales and signatures! Each note is the color of 'it's' piano key: black notes for black keys, white notes for white keys. Excellent for the busy, rusty reader. 24 piano classics, grades 3 to 5, in their original keys. Explanatory remarks by Miss Mason.
Price $1.00

OLIVER DITSON CO.
THEODORE PRESSER CO., Distributors
Bryn Mawr, Pennsylvania

A Beautiful Number

The Green Cathedral

Music by CARL HAHN

I know a green cathedral
A shadow'd forest shrine,
Where leaves in love join hands above
And arch your prayer and mine;
Within its cool depths sacred,
The priestly cedar sighs,
And the fir and pine lift arms divine
Unto the pure blue skies.

In my dear green cathedral
There is a flowerd seat
And choir loft is branch-ed croft,
Where songs of bird-hymns sweet;

And I like to dream at evening,
When the stars its arches light,
That my Lord and God treads its hallowed sod,
In the cool, calm peace of night.

High Voice
Catalog No. 30050.....Price, 60¢

Med. Voice
Catalog No. 30682.....Price, 60¢

Low Voice
Catalog No. 30051.....Price, 60¢

Piano Solo
Arr. by Bruce Carleton
Catalog No. 30859 (Grade 3½) Pr., 40¢

Choral Arrangements
Chorus or Quartet of Mixed Voices. (S.A.T.B.) Cat. No. 35073.....Pr., 20¢
Chorus of Treble Vcs., Two-Part (S.A.) Catalog No. 35299.....Pr., 16¢
Chorus of Treble Vcs., Three-Part (S.S.A.) Catalog No. 35038.....Pr., 16¢
Chorus or Quartet of Men's Voices (T.T.B.B.) Cat. No. 35308.....Pr., 16¢

THE JOHN CHURCH CO.
Theodore Presser Co., -Distributors
1712 Chestnut St., Philadelphia 1, Pa.

Holes in the Teacher's Pocketbook

(Continued from Page 359)

it all lesson and nothing else, until the end of the period. Have an understanding with the pupil that there are to be no interruptions from casual conversation. Follow this rule yourself. The pupil does not come to you to discuss sports, politics, war scares, dress, or local gossip.

Organize your home and your studio so that incoming telephone calls can be deferred to a later period. It is not fair to take the pupil's lesson period time for other matters, nor should you prolong a lesson so that it stretches into another pupil's time. I no longer try to give an hour lesson. Protracted lessons tire the pupil, and in the long run he makes better progress with a series of bi-weekly short lessons or with one forty-five minute period each week. It doesn't pay to expect the pupil to "cram."

My teaching season is from early September to late June. Then both teacher and pupils have a two months' vacation, returning refreshed and ready for the next season's work. I render bills promptly at the end of each month, and am rarely disappointed by slow payments. There are few larger holes in the teacher's pocketbook than "missed lessons." At the first lesson I have a very distinct understanding with the pupil. I tell him that I cannot insure progress if lessons are missed. I employ an inexpensive slip sold in packages of one hundred for a nominal price by the Theodore Presser Co. This slip is similar to one devised by Dr. James Francis Cooke for his own patrons when he was a teacher. Later, during his Presidency of the Philadelphia Music Teachers' Association, a resolution was passed with the authority of the group of teachers. A reproduction of this slip is on Page 359.

Many teachers send this slip out with every statement. It seems to be one of the most effective weapons against missed lessons. I know that it has saved me hundreds of dollars. I have ascertained from the publishers that eight hundred thousand of these slips have been sold. This points to the fact that the slip has been found to be practical by thousands of teachers. I paste the slip in the back of each assignment notebook and write under it, "If you are ill on the lesson day, phone ——— and another period will be assigned." In the case of a missed lesson about which I have not been notified, I follow this with a phone call and courteously let the parent know that the teacher's only stock in trade is time, and that it is necessary for his existence that no stock be taken from his shelf.

Many teachers have found it profitable to give lessons on a twenty-lesson-term basis. Tuition is required in advance. Colleges and universities could not remain in business if tuition were not collected before the end of the term. Pupils must make up lessons during the term, otherwise they lapse. The teacher who countenances "missed lessons" is paving the way for failure himself and failure for his pupils. Students who are careless in these matters are usually dabblers, and do no good to the teacher's pocketbook and reputation. Far better to take fewer pupils, work conscientiously, and charge a little more. What many teachers need is just plain "Yankee backbone." Or, if you please, moral courage. Remember Emerson's oft-quoted phrase: "Do that which you are afraid to do, for that is moral courage." Students will respect you and admire you for standing up for what you properly deserve.

Think Only of the Song

by Ida New

"NEVER let your patient know when you count her respiration." Thus spake our nursing class lecturer years ago, and, as a vocal teacher, her words have often made me think. We were told to feel the pulse—count so many throbs per minute, the patient's tongue hanging out, eyes anxiously gazing at your face, or your watch, or her own wrist held so firmly for this important procedure. But you must sneak in on your patient's breathing and make your secret observations unbeknownst. Why? Just because your heart beats fast or slow, according to your condition, but breathing is so sensitive and variable that it rarely acts normally under observation, if you are aware of it.

As singing depends upon breathing, even though so much more enters into it, this suggests one of our chief problems. We teachers must count the respirations, so to speak, while we appear to be feeling the pulse. We must check our countercheck the breathing function while drawing as little attention to it as possible. We realize its importance as much as a nurse does, and we have the task of correcting faulty breathing as well as seeing that it develops according to the laws of nature. We must train involuntary muscles to coördinate and to coöperate with voluntary muscles, and teach all of these to work without deliberate effort. We realize sometimes the subtlety of it, and the only reassuring thing is that the natural way of breathing comes about best and easiest when it is subconscious. I like to use the illustration: A man in the pilot-house of his launch steers, keeping his eye on his course. He concerns himself about the engine only if it splutters or stalls. Otherwise he looks where he is going and keeps on going there. Another point: one learns to throw a ball by throwing it, quite oblivious of the part played by diaphragm and rib muscles; but these strengthen and gain elasticity with practice. The mind concentrates on the distant place to which the ball is to be thrown. So, in singing, let us concentrate, as Mr. Efrangcon Davies said, on the formula: Thought, Word, Tone. We have to learn how to induce a deep, full, and generous breath, but after that is understood it can best be developed by singing, without embarrassing it with too much attention.

I felt an urge to sing one day
And found a lonely spot,
Where none should hear or interfere,
And sang I know not what.
And when I found a teacher-friend,
He taught me right from wrong,
Till I forgot the singer,
And thought only of the song.

PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

Mr. G-Clef recalls—

Childhood Days

OF FAMOUS COMPOSERS

By Lottie Ellsworth Coit and Ruth Bampton

A delightful series! Story incidents from the childhood of each composer, with pictures, a duet, and easy-to-play pieces (and they do retain the essential elements of the original composition!) Melodies to sing, and wonderful directions by Virgil Poling on how to construct a miniature cardboard stage and settings of a scene from the composer's life. Suggestions for a musical playlet or pupil's recital with story. To top it off, a list of recordings of each composer's works of special interest to children on the back page of each book. The books are uniform in size, style.

Price, 40 cents each.

The Child Bach

Who but Bach, with his happy, loyal, and very religious family background, could have written the lovely song O Saviour Sweet, arranged for easy playing by Ruth Bampton? The sprightly Musette in D, and the *Minuet* in G Minor were written for Bach's second wife. While Bagpipes Play from the "Peasant Cantata" is included, along with My Heart Ever Faithful arranged in duet form.

The Child Beethoven

Did you know that Beethoven's great fun he had as a child walking with his beloved grandfather? Yes indeed! And this book gives you such happy airs as Country Dance and *Minuet* in G. Then from his greater works the Theme from the "Fifth Symphony," the Allegretto from the "Seventh Symphony" (arranged for duet), and The Metronome Theme from the "Eighth Symphony," closing with the Chorale from the "Ninth Symphony."

The Child Chopin

Of course you know that Chopin was born just a year after the birth of Abraham Lincoln! He was called the "poet of the piano," on apt title. These melodies speak eloquently for the composer. We have the *Nocturne* in E-flat, the Polonaise in A Major arranged for a duet, the Valse in A Minor, the Prelude, the Theme from the "Ballade in A-flat Major," and the Butterfly Etude. These are ably arranged for easier playing by Ruth Bampton.

The Child Handel

Can you imagine! Handel and Bach were born the same year, 100 miles apart, and yet in their lifetime, they never met! In this volume we have editions of his *Minuet* in *F*, the *Air* from his opera "Rinaldo," the *Hornpipe* from his "Water Music" Suite, and the *Harmonious Blacksmith*. The *Hallelujah Chorus* from "The Messiah" is represented in duet form, and the volume ends with the *Largo* from "Xerxes."

The Child Haydn

Here's an historical reminder—Haydn and George Washington were born the same year! He wrote happy music as indicated by the Gipsy Rondo, the Minuet from the "Surprise" Symphony, and the Andante from the "Clock" Symphony. The "Toy" Symphony is arranged for a duet. Our book closes with the majestic "Emperor's Hymn." And did you know that he loved practical jokes?

The Child Mozart

What an ambitious child Mozart must have been to play the piano and start composing at the age of three! The book begins with Mozart's *Allegro* and the *Minuet* in *F* composed when he was six! There is also his *Minuet* (Don Juan) and a *Duet* from No. 39 in his workbook, composed when he was eight. Then the *Theme* from the Sonata No. 11 in A Major and the *Air* from Don Juan. This book is tops!

The Child Schubert

Who would think that the greatest composer of songs was a "Thirteenth" child? He was by no means unlucky in composition as is proved by the following arrangements of The Wedding, Hark, Hark the Lark, Moment Musicale, and the Theme from the "Unfinished Symphony." The Military March is arranged in duet form. A delightful book, and the newest one of the series!

The Child Tschaikowsky

You can't possibly get enough of this "Master-of-melody's" works, and here you may find his Theme from the "Sixth Symphony," the Theme from the "First Piano Concerto" and Troika (arranged for duet). From the "Nutcracker Suite," there is the Russian Dance and the volume concludes with Marche Slav.

Have a Happy Vacation Enjoying These Books!

Mr. G. Clef

THEODORE PRESSER CO. 1712 Chestnut Street Philadelphia, Pa.